

FITZ HUGH LANE

1804 - 1865

American Marine Painter

by

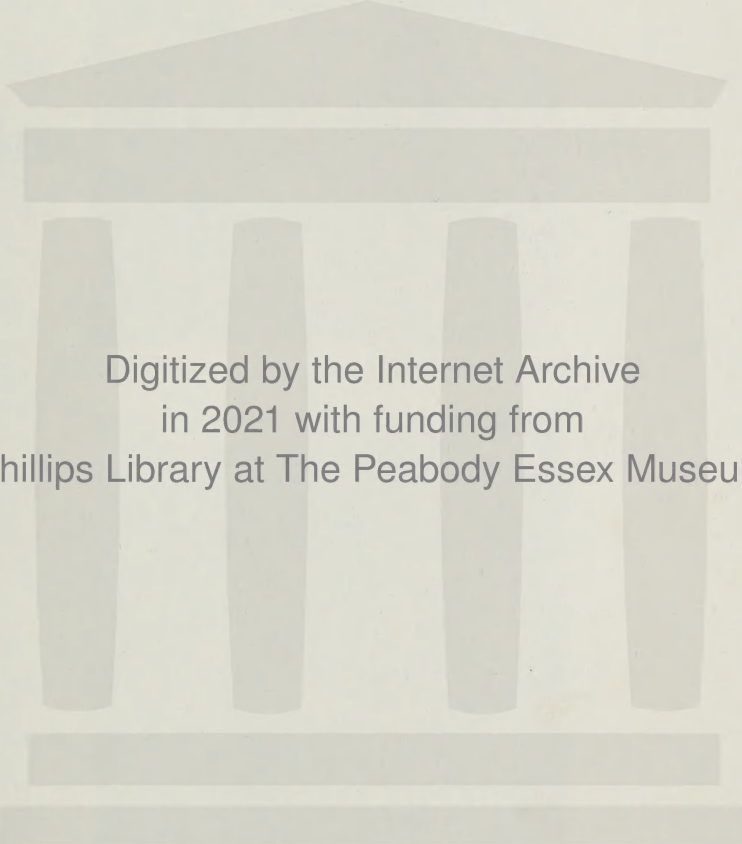
JOHN WILMERDING

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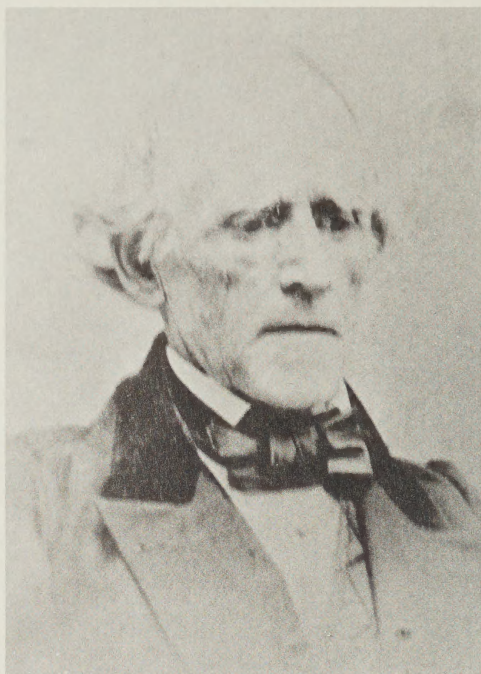


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FITZ HUGH LANE, LATE IN LIFE.



VIEW OF THE OLD STONE HOUSE, GLOUCESTER.
PHOTOGRAPHS BY CHARLES A. LOWE,
COURTESY, GLOUCESTER DAILY TIMES.

FITZ HUGH LANE
1804-1865
American Marine Painter

by

JOHN WILMERDING

John Wilmerding



Salem, Massachusetts
THE ESSEX INSTITUTE

1964

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TO
THE MEMORY OF

my great grandparents
MR. and MRS. HENRY O. HAVEMEYER
art collectors;

my grandparents
MR. and MRS. J. WATSON WEBB
museum founders;

and my mother
LILA WEBB WILMERDING
a woman of taste.

169

'There are days which occur
in this climate, at almost
any season of the year, wherein
the world reaches its perfec-
tion.'

—Emerson, *Nature*.

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PREFACE

In 1960 the president of the Cape Ann Scientific, Literary, and Historical Association in Gloucester initiated an effort to place a stone at the hitherto unmarked grave of that town's most eminent citizen. The marking was simple but appropriate: "Fitz Hugh Lane, Painter, Gloucester, 1804-1865." The gesture was doubly appropriate since not only was the inscription complete in its simplicity, but it also marked the fact that recognition of Lane and his artistic achievement has come almost a century after his death.

When John J. Babson published his *History of Gloucester* in 1860, he rightly devoted a few paragraphs to the Lane family, saying of the artist that "with characteristic kindness, he furnished the sketches for the engravings in this work." Fitz Hugh Lane was then near the end of his life but at the height of his career. Speculation still surrounds much of his life and work. Until recently art critics and historians have accorded him and his contemporaries little or no attention. Information about him has been restricted to a variety of sources, and the only published material dealing comprehensively with his biography and art has been small.

As a partial commemoration of the nearing centennial of Lane's death, my own effort has been to enlarge this picture of his life and to examine the quality of his work. I have also begun the task of compiling a checklist of his known works, which even now must be inadequate in documenting the total output. To this I shall welcome any corrections or additions that come to light. Many of his oil paintings have temporarily disappeared through auctions and sales to unknown locations and private collections. Happily, others are turning up today in attics, above mantelpieces, and behind doors, as their value is recognized and they are brought to the attention of authorities.

One result has been the appearance of the only two known paintings by Lane of historical subjects, the imaginary depictions

of two sea battles in the War of 1812 (Figure 17; see also Checklist). Another is the coming to light of two paintings signed and dated by Lane which are further marked by the hand of Jerome Elwell on the reverse, to the effect that the admiring younger artist had touched up the originals some forty years later (Checklist). Still a third side effect of the recent attention to Lane has been the uncovering of new information about Elwell's own romantic career. Letters exchanged between him and his older patron Samuel E. Sawyer, one of Gloucester's foremost citizens of the nineteenth century, shed a fresh light on his sojourn in Europe after Lane's death, and the still not fully clear relationship between his work in Lane's style and the older artist's work of the preceding generation.

Those perhaps most responsible for reviving interest in Lane are Mr. John I. H. Baur of the Whitney Museum of American Art in New York City; Mr. Alfred M. Brooks, an art enthusiast in Gloucester; Mr. Charles D. Childs of Childs Gallery, Boston; and Mr. Maxim Karolik, collector of the Karolik Collections in the Boston Museum of Fine Arts. Partially as a result of their efforts, critics and the public are realizing that the once insignificant marine painter from Gloucester is an important American artist.

Good fortune and foresight as much as anything have been responsible for gathering the largest public collections of Lane's works in or not far from the areas in which the artist himself once lived and painted. These are the collections in the Cape Ann Scientific, Literary, and Historical Association in Gloucester (31 paintings and 106 pencil drawings); the Boston Museum of Fine Arts (11 paintings, 1 drawing, and 4 lithographs); the Boston Athenaeum (13 lithographs); the American Antiquarian Society in Worcester (12 lithographs); the Shelburne Museum in Vermont (6 paintings); and The Mariners Museum in Newport News, Virginia (2 paintings and 8 lithographs).

A clear, if coarse, gauge of the rising popularity of Lane's work is the change in prices for his oil paintings over the last twenty-five years. When he was first brought to the public's attention by Mr. Childs and the other Boston art dealers, Lane's oils sold for as little as one hundred and fifty dollars (slightly less than what

they brought during the artist's lifetime); and one or two private sales through antique dealers priced his smaller oils as low as fifty dollars. But critical and public favor has had its effect, and the prices for good Lane oil paintings are now, in some instances, one hundredfold what they were in his lifetime. The lithographs, too, have risen astonishingly in value in recent years. Choice finds are views of which few copies are known.

One simple but common misconception is that Lane's only good works are his marines and seascapes, and it is for these that he is best known. But he often included landscape, notably shore-lines, in his paintings, and the Gloucester museum owns two superb landscapes. A second unhappy belief about Lane is that his lithographs are interesting only as topographic documents, when in fact they easily hold their own with the best work of the period in America and abroad.

In presenting a fuller biography and analysis of Lane than he has so far had, I hope to clear up some of the questions and misunderstandings that have done him injustice. Bringing estimation of him up to date ultimately means recognizing him for what he is: an able craftsman and an important representative of his time.

I am indebted for information, correction, and encouragement to many individuals and institutions: especially to the Boston Museum of Fine Arts; Mrs. Thomas V. Brabrand of The Mariners Museum, Newport News, Virginia; Mr. M. V. Brewington of the Peabody Museum, Salem; Mrs. Alfred M. Brooks and the late Mr. Brooks; the Cape Ann Scientific, Literary, and Historical Association, Gloucester; Mr. Charles D. Childs; Mr. E. Hyde Cox; Mr. John H. Finley; Frick Art Reference Library, New York; Mr. Austin D. Higgins; the late Mr. Maxim Karolik; Mr. David McKibbin of the Boston Athenaeum; Mr. Harry Shaw Newman; Mr. Benjamin Rowland; the Shelburne Museum, Vermont; Messrs. Morton and Robert Vose; Mr. and Mrs. Philip S. Weld; and Miss Jean Whittemore.

I should also like to note my appreciation to the many individuals who have graciously given me their time and hospitality in permitting me to study or photograph their collections. Finally, I acknowledge gratefully the kindness of Miss Alice Winchester

of *Antiques*, and Mr. Abbott Lowell Cummings of *Old Time New England*, in whose publications parts of this have appeared in somewhat different form. The complete text, but not the bibliography or checklist, was printed in the July and October 1963 issues of the Essex Institute *Historical Collections*. To Mr. Dean A. Fales, Jr. and the Essex Institute, Salem, go my warmest thanks.

J. W.

Lowell House
Cambridge, Mass.
11 February 1964

FITZ HUGH LANE

1804-1865

American Marine Painter

I

"DOWN TO THE SEA IN SHIPS," reads the line from the *Book of Psalms* inscribed on the bronze statue to the Gloucester Fisherman that stands at the head of the harbor. Forbes' and Eastman's *Town and City Seals of Massachusetts* describes him as "clad in oilskins, leaning with all his strength against the wheel as he gazes toward the open sea, as if bent on guiding his ship through a north-easter."¹ His dedication and perseverance, even his hardbitten New England stubbornness, describe the man of Gloucester whose penchant is the sea and ships. The statue stands today above a smooth, curving beach and commands a panoramic view of the harbor and of the ocean beyond. Fitz Hugh Lane, as a native Gloucesterman, may often have sat or stood near this location, looking out to sea with a like intensity and devotion. A mere glance at the artist's many sketches and oil paintings tells how dear the subject was to him, how familiar this scene.

Although Lane did not go "down to the sea in ships," he went down to the sea nevertheless. To the residents of this coastal Massachusetts town the ocean and its weather were powerful and ever-present forces. The sea was a friend who offered a livelihood to the citizens and an enemy who claimed those citizens' lives. Lane was born, grew up, and largely lived close to the sea; awareness of its presence provided a bond that in his invalid's loneliness he might share with the whole community. His early and intimate knowledge of every mood—tranquil, melancholy, raging—of this mysterious force evidently shaped his character; his absorption in the sea was to produce some of America's best marine painting of the nineteenth century.

The geography of Gloucester and the nearby coast can be appealing to the romantic mind. Soft, deep-curved beaches alternate with high cliffs and ledges, all rimmed with an endless variety of rocks and dramatically emphasized by extreme tidal changes. When the tide is out, great boulders, darkened by erosion and ocean life, stand out in their clarity. Once the eye has seen these rocks, it knows their unique shapes and thereafter can al-

1. Allan Forbes and Ralph M. Eastman, *Town and City Seals of Massachusetts* (Boston, 1950), I, 43.

ways recognize this coastline in photograph or painting. Lane was to prove, perhaps unintentionally, that the mind's eye would never forget a detail in this aspect of Gloucester.

A few of the familiar landmarks around Gloucester harbor that are often found in his work have the additional flavor and fame of history. It is said that Fresh Water Cove takes its name from Champlain's exploratory trip of 1607, when his men in search of water put in at the small inlet off the main harbor. Norman's Woe Rock off Magnolia, another subject that Lane often painted, is the site of the famous disaster which his contemporary Longfellow related in *The Wreck of the Hesperus*.

The schooner was a common sight along the coast, and the name is claimed to be native to Gloucester. As the story goes, the word schooner was first given to a vessel from a bystander's suggestive exclamation, "See how she scoons!" The first such vessel was built in Gloucester in 1713, and soon after a schooner appears in the Gloucester town seal. If she and other sailing craft were conspicuous sights in Gloucester harbor, so too were the permanent landmarks: Five and Ten Pound Islands, whose names derive from the purchase prices paid by the British settlers to the Indians. The smaller island located in the inner harbor is now covered by the Fish Pier; the larger and more famous Ten Pound Island occupies a prominent position at the center of the outer harbor.

As for the town itself, the shoreline streets of Gloucester were dotted in Lane's day, and still are, with old gambrel-roofed houses. Other houses built in the Federal style by prosperous sea captains were destroyed in two great fires during his lifetime, in 1831 and 1864, this last the year before the artist's death. The shoreline was gradually changed, and to the interest of posterity, he recorded such alterations as they occurred.

But Gloucester, besides being the oldest fishing port in America and for a long time probably the most important of all the eastern fishing centers, has been a colony for some of this country's most celebrated painters. Winslow Homer and Maurice Prendergast found the same sources of inspiration and material here. The traditions of over three hundred years of struggle with the sea became embedded in the lives and loyalties of fisherman and artist alike.

Fresh Water Cove, Norman's Woe Rock, Ten Pound Island, Brace's Rock, Eastern Point, Dolliver's Neck, and Half Moon Beach are a few of the names in Gloucester's permanent vocabulary. As part of the town's face and personality, they must surround and introduce the life of her most distinguished artist. Fitz Hugh Lane came to know them in sixty years only less well than he knew himself. The portrait that he left of this second self was as thorough yet as intimate as can be expected of any life-long friend or confidant.

Under many guises the sea was constantly in the minds of the inhabitants of the Atlantic coast, and events of the early 1800's, into which Lane was born, were auspicious in forecasting the tenor and direction of the whole first half of the century. Though it was probably too early in Lane's childhood to remember clearly, the Embargo Act of 1808—so Pringle, another Gloucester historian, relates—was "bitterly opposed by the town, in common with the maritime communities of New England."² Four years later the English attacked Sandy Bay and other points on the coast, bringing an unwanted war to Gloucester. As Oliver W. Larkin justly observes, the War of 1812 had a singular importance for the rise of marine painting in making Americans everywhere conscious of the sea.³ Now, more than ever, Gloucester was typical in sensing the importance of her seaways (Figure 17).

By the 1820's the great whaling ships began to appear, and later swift clipper ships sailed out of Boston, New York, and Baltimore to the Orient for the tea market. The port of Gloucester had a share in such ventures, as records of the sailings to and from the West Indies testify. The harbor that Lane knew was filled with vessels of every size, from great brigs and three masters down to small pleasure yachts. In painting these proud and graceful boats the artist left a further record of his times.

But Gloucester and her trade also reflected the expansiveness of a self-conscious nation, for the first time aware of her resources and power. The peace that followed the War of 1812 provided opportunity for extending the frontiers, and for building in every quarter, from steamships to canals. A golden moment had arrived, and artists did not miss it. Americans suddenly became

2. J. Pringle, *History of the Town and City of Gloucester* (Gloucester, 1892), p. 96.

3. Oliver Larkin, *Art and Life in America* (New York, 1959), p. 138.

aware of their country, discovering a romantic beauty in the land itself. For their part artists turned freshly to nature, with the result that their documentation of America in the nineteenth century was unique in extent and appeal. Lane's work is typical in expressing this fervent if localized feeling for native surroundings and natural attractions.

There were further stimulants to this surge of sectional artistic activity, including the Romantic movement in literature and the Transcendentalism of Emerson.

While Lane himself remained a realist in his approach to nature, his transcription of it to canvas bears this mark of higher reverence for the natural world. If American nineteenth-century Romanticism had begun primarily as a literary movement, it soon found a major artistic expression in the Hudson River School. Lane meanwhile developed his own brand of romantic realism outside of any formal associations with such schools of thought or painting. His reward was to be an originality of expression.

The enthusiasms of the age also had roots in America's increasing remoteness from the older traditions of European culture. The specific result in art of America's inward-turning was a parallel disenchantment with European notions of an ideal past. Not only did the American artist set out to document the scale and wonder of the continent; he began to live artistically in the present. Jacksonianism had intensified his sense of the local and everyday scene. America was at last producing and taking pleasure in an indigenous culture, to whose maturity Lane contributed his own independent expression.

His artistic independence was in part the providential result of a love for Gloucester that discouraged him from traveling far afield, but derived also from a crippled condition that restrained him more arbitrarily. His art was a product of several diverse strains that had appeared in the American landscape tradition. The self-trained "primitivist" painters were noted for their strong decorative patterns of composition in which their small technical skill prevented them from giving much attention to modeling, spatial perspective, volume, depth, or unification. What these artists tried to catch were the salient features of an object or figure in a conceptual image, with little feeling for naturalism or illusionism. Such a feeling for design, a selectivity of objects, and a

flattening of volumes are occasionally marked in Lane's work. Because he had no formal training, these characteristics are especially to be found in his earlier oils.

His style also partook of the romantic attitudes of the Hudson River group. Cole, Durand, and Doughty in effect became the artistic counterparts of Bryant, Emerson, and Thoreau in extolling the American wilds. The publication in 1838 of William Henry Bartlett's popular "Views" of American landscape added its special impact in the panoramic style of painting.⁴ His two volumes contained a variety of small engravings depicting familiar landmarks and scenes primarily in the northeastern part of the country. Many of these large sweeping views have a clean stillness similar to Lane's work.

Simply described, panoramic paintings were noted for their large skies and low horizons, devices which Lane often incorporated to full advantage in his own work. The panorama itself as a mode of pictorial display began early in the century, partly in an educational, partly in an illustrative capacity. Artists like John Vanderlyn, Charles Willson Peale, Robert Fulton, and John Trumbull in the first decades of the 1800's painted in this novel form, sometimes for a rotunda or a long continuous wall area, or even stretches of canvas on rollers which could be unrolled by sections for viewing. The topographical value in recording details of a particular area, view, or landmark is obvious. Later, of course, the more romantic landscapists like Cole found the panoramic format especially adaptable in representing large expanses of scenery.

In a few of Bartlett's views there are striking affinities to Lane's style in arrangement and lighting, which strongly suggest that Lane saw these or similar engravings while working in Boston at this time. Sundry views of Maine, New York, and Baltimore reflect the current romantic mood towards native scenery and interest in purely topographical illustration. These artists were distinctly aware of the peculiarities of American light and atmosphere, as was Lane, and they duly endeavored to capture its freshness.

This pristine, primeval world with its strange enchantment

4. *American Scenery*, from drawings by W. H. Bartlett, in two volumes, George Virtue (London, 1838).

brought to the surface all an artist's tenderness. His work succeeded by its humility of approach and lack of pretension. The generation of artists in the 1840's copied what it liked as best it could, generally without ornate display or sentimentalism. The romantic attitude flourished until well after Lane's death in the middle of the century, influencing many as it proceeded.

American art of Lane's period long has been inadequately explored. After the Hudson River School and the phenomenon of landscape painting, the more casual histories usually turn to the names of Ryder, Homer, and Eakins, who become important only after Lane's lifetime. As recent writers have justly pointed out, Lane and the contemporary artist closest to him, Martin Johnson Heade, belong to a long-forgotten group. For a variety of reasons the artist seldom reached more than a low position in American society. Americans commonly considered art impractical, associating it with luxury and extravagance. A demand gradually arose for portrait painting, but portraits were appreciated as likenesses rather than for any aesthetic qualities. John Baur has suggested that this humble position of many artists and the relative lack of recognition accorded Lane may partially be explained by "a remarkable cohesion and unity of thought in art criticism between 1815 and 1865."⁵ Yet the artist was never fully out of work during this period; if he could not sell a painting, he could usually find opportunities for selling lithograph subscriptions, illustrating books or filling other commissions.

To stimulate the landscape artist further, the "gift book" now made its acclaimed and well-received arrival, offering the artist a chance to publish reproductions of his work through a popular medium. It is unknown whether Lane was ever afforded the publicity of these entertaining little periodicals, but he took advantage of illustrating music sheets and trade cards and later of publishing topographical landscape views in lithographic series.

In sum, the fresh scope of artists of the Jacksonian era bore fruit in the subject matter and treatment of art. There was a decline in the primacy, although not in the quantity, of portraiture, which had been the dominant subject to the generations preceding the 1830's. Now the landscape and the marine came into their own.

5. J. Baur, *Introduction to the Karolik Collection of American Paintings* (Cambridge, Mass., 1949), xvi.

All these developments had a happy effect on the critical and buying public. Because art was familiar and accessible, people could possess and enjoy works of art with far less qualm or hesitation. Artists forsook the pagan and Biblical landscapes of the idealized past for interests more immediate to home. The result was a decline in historical painting and the emergence of a fresh, contemporary realism. At the fore of the landscape artists were Lane and Martin Johnson Heade, whose art carried to a creative fulfillment this motion towards realism. Independent though they were, a close romantic affinity existed between their work and that of the Hudson River group. Taken alone, Lane and Heade shared in common an intensity of observation, a truth to subject, and sense of structure and design.

Other strains appearing in Lane's art are traceable to Dutch seascapes, which made an indirect impression on several artists of this generation. In a composition of wide scale such as the panorama provided, the artist could indulge at will in effects of atmosphere and the play of sunlight and shadow. He might narrow or expand his scene without abandoning clarity of detail, and raise or lower the standpoint of the beholder for intended depth or breadth. Notably clever with these techniques and close to Lane in this respect were Frederic E. Church's *Cotopaxi, Ecuador*, Alfred Bierstadt's *Bombardment of Fort Sumter*, Thomas Doughty's *On the Banks of the Susquehanna*, and Heade's *Storm over Narraganset Bay*. Alan Burroughs has said, "the great period of the Dutch landscape preceded by only a few generations the first landscapes known to have been produced in the American Colonies."⁶ By the early nineteenth century the effect on American painting of the longstanding landscape tradition of Holland is clear. The techniques that American painters found most obviously useful were the Dutch and, to a lesser extent, the Belgian accomplishments in chiaroscuro effects, their use of low horizons, attention to detail, and careful spatial organization on the picture surface and in depth. The landscapes of Ruysdael exemplify the paintings that Lane could have studied.

A first-hand recollection by the artist Benjamin Champney bears this out: "I remember making some copies from Claude

6. Alan Burroughs, *Limners and Likenesses* (Cambridge, Mass., 1936), p. 192.

Lorrain, Joseph Vernet, and a fine breezy marine by Ruysdael."⁷ Champney had worked for a while in the same Boston lithographic firm as Lane, and the younger artist no doubt engaged in similar pursuits during his training. European romanticism accordingly played an indirect role in the sources of Lane's marine compositions. The appearance of contemporary French paintings in this country is marked by an increase in sales.

Sales records of exhibitions in New York City in the mid-1840's indicate a predominance of paintings from the French school. Claude Lorrain and the French romantic seascapist, Joseph Vernet, were frequently represented by several marines. Vernet's paintings, done in the 1780's, are melodramatic and full of action. His marines are given to low horizons, highlights and contrasts of shadow, and commonly scaled down panoramic subjects to smaller sizes. Champney's remarks plainly suggest that such paintings circulated fully, at least in the major cities along the east coast, after their introduction into the United States. Many critics have noted an increase of French influence on American artists throughout the first half of the nineteenth century, and it is probable that Lane saw and studied these imports during or after his Boston apprenticeship.

This was also a period when American artists traveled abroad to further their artistic interests and practice. Many set off on the grand tour; Benjamin West and Washington Allston had been abroad at the turn of the century, and in the 1820's and 1830's, the period of Lane's youth, Cole and Morse followed their example. Most were concerned with studying and copying the best of the High Renaissance and the Baroque masters, and abrupt changes in style or subject matter commonly took place among these sojourning artists as a result. They brought home with them the advantages of their study, and Allston, for one, developed abroad his technique of color contrasts which Lane was to adopt in his later works. A review of this period makes clear that artists like Lane were able to develop fully as independents, choosing foreign sources of inspiration when they wished or needed, mixing these sources with their own internal, personal inspiration, and arriving at an art successfully indigenous and of vivid interest.

7. Benjamin Champney, *Sixty Years' Memories of Art and Artists* (Woburn, 1900), p. 190.

II

The history of Fitz Hugh Lane's family properly goes back to the first settlement of Gloucester in 1623. Among the settlers listed by Babson in his history of Gloucester are the names of old Cape Ann families, including that of John Lane. Fitz Hugh was separated by five generations from this first Lane's older brother Samuel, of whom he was a direct descendant. Lanesville, some ten miles from Gloucester and founded shortly after it, took its name from this same family. Aside from the founders, the only other early member of the family about whom information seems to exist is James Lane, a grand nephew of the first John and master of a fishing schooner lost on a voyage to the Grand Banks in 1703. Babson's history also includes sections from a diary kept by a Reverend Samuel Chandler who came to Gloucester in the mid-eighteenth century. He often mentions Lanes during this period of the 1750's, recording, for instance, occasional visits to sick members of the Lane family and various day-to-day encounters with them in the community.

The name of the artist's grandfather was Stephen. Fitz Hugh's father, Jonathan Dennison Lane, was a sailmaker in Gloucester; his mother, the former Sarah Ring Haskell, was known to the family as Sally. Including the future painter, there were four children. The oldest, Edward, was born 5 November 1802 and married twice. One of his children and nephew to Fitz Hugh, Edward H. Lane, Jr., fought for four years in the Civil War. The other son by Edward's second wife, Eunice Norwood, was named Fitz Henry Lane after his illustrious uncle, with whom he has since been mistakenly confused. There were two daughters also, each named after her mother. The first Sarah Ann, whose birth was recorded 28 July 1806, died two years later. A younger sister born 22 December 1809 was given the same name, and later married Ignatius Winter. Both Mrs. Winter and her brother Edward Lane survived Fitz Hugh's death in 1865.

Although little else is known about the financial or social circumstances of his immediate family, it seems safe to say that his father was of adequate or moderate means. The family could at least claim, for what that was worth, roots in the first English

settlements of the town. In the Vital Records of Gloucester Fitz Hugh's birth is listed as 19 December 1804. He was born in the second house on Middle Street, west of one owned by Dr. A. S. Garland. The child was christened Nathaniel Rogers on 17 March 1805, but disliking his name, he had it changed to Fitz Hugh as soon as he was able. Apparently during the summer of 1806 when he was not yet two years old, he became paralyzed. He was to keep this physical handicap for life. Babson's *History* gives the only explanatory details: "At the age of eighteen months, while playing in the yard or garden of his father, he ate some of the seeds of the apple-peru; and was so unfortunate as to lose the use of his lower limbs in consequence, owing to late and unskilled medical treatment."⁸

The apple of Peru is our tomato, a highly unlikely cause of his misfortune; he probably had infantile paralysis, a disease unidentified in the early nineteenth century. As far as it goes, however, Babson's account may be taken as accurate, since Lane was alive when Babson wrote it, and helped prepare the book for publication. As a consequence of this childhood incapacitation, he was forced to use crutches for the rest of his life. Newspaper articles note that although he grew to ordinary stature, his legs were useless. Most normal pursuits were closed to him, and one can only imagine his long search for an occupation.

It is nevertheless clear that he remained energetic; he was, for example, an eager traveler. His personal reconciliation seems to have been in the direction of a self-dependent, almost mystical romanticism. While his Gloucester environment gave him an intense love of nature and natural forces, his art is notable also for its serenity and realism.

He attended the Gloucester Common School, where he presumably participated in the normal academic curriculum of the time. His father died on 19 November 1816 when the boy was twelve. Through this loss and because he was cut off from the usual activities of his contemporaries, he began to cultivate an early talent for drawing and painting by sketching local scenes. In an undated and untitled article among the files of newspaper clippings in the Cape Ann Scientific, Literary, and Historical

8. J. J. Babson, *History of Gloucester, Cape Ann, Including the Town of Rockport* (Gloucester, 1860), p. 258.

Association, Edward Lane tersely remarked in retrospect that the young Fitz Hugh had made shoes for a time; "but after awhile, seeing that he could draw better than he could make shoes, he went to Boston and took lessons in drawing and painting and became a marine artist."⁹ Somewhere in this period between 1815 and 1830 during Lane's late teens or early twenties, he moved with his family to a compact and attractive white clapboard house still standing on Washington Street next to the cemetery. One of the larger rooms commands with its big windows a fine southern exposure; and, although there is no proof, it seems possible that the promising amateur here set up his first studio.

In any case, with increased productivity and capability Lane's work soon came to the favorable attention of the Gloucester lithograph firms, and he was given work in several of these establishments. While he was at one of them, Clegg and Dodge on Sea Street, W. E. P. Rogers, a local lithographer of some repute, showed Lane's drawings to William S. Pendleton who owned the widely known firm in Boston. Impressed with what he saw, Pendleton offered Lane a job. He promptly accepted the apprenticeship and in 1832 at the age of twenty-eight moved to Boston, his first and probably single prolonged excursion away from Gloucester.

During this period of his only formal instruction and experimentation, a time of indubitable excitement and promise for the young draughtsman, his taste and ability gradually but markedly matured. Pendleton's at this moment was in the process of rapidly developing lithographic techniques. By employing a number of Europeans the firm sought to put its plant in successful operation through acquiring the basic knowledge of lithography from its German sources. The medium was scarcely twenty-five years old, but was already producing diversified material of high quality; within a few more years color lithography was to appear. American artists now saw a new means of picturing their surroundings quickly and easily. When Lane arrived at Pendleton's, the firm already had a well established reputation, having put on stone Stuart's famous portrait series of the first five Presidents under the far-reaching title of "The Five Kings." But the shop also had

9. The Cape Ann Scientific, Literary, and Historical Association, hereafter to be referred to also as Cape Ann Historical Association or CASLHA.

a significant European aspect in its welcome to a number of foreign artists who were able to contribute to the training in this medium of the younger, less experienced Americans. Lane's apprenticeship took place here at a most promising moment. He must have traveled back and forth between Boston and Gloucester during these years, for the *Gloucester Telegraph* several times mentions that he was proceeding with subscriptions for lithographs depicting views of the town. Notices about his work appeared 15 August 1835 and 19 December 1835; and in the 16 November 1836 edition the editor prophetically, if condescendingly, predicted of Mr. Lane "that he will some day become a distinguished artist" (Figure 12).

After a few years under Pendleton, Lane met Thomas Moore who succeeded Pendleton in the firm and later invited Lane to join him in the new publishing association of Keith and Moore. Benjamin Champney, who later became an apprentice in the same firm, wrote in his *Memories*: "Fitz Hugh Lane, afterwards well-known as a marine painter, did most of the views, hotels, etc. He was very accurate in his drawing, understood perspective and naval architecture perfectly, as well as the handling of vessels, and was a good, all-round draughtsman."¹⁰

Since Lane kept no diary, and few of his letters have been preserved, it is difficult to ascertain what his responses might have been to the contemporary burst of ideas in Boston and New England. Emerson was surely nearby while Lane was studying and practicing painting under Pendleton, and even visited Gloucester to deliver lectures. Beyond this, however, any personal contact between Lane and local literary figures is unknown.

Sometime in 1845 with more than ten years of work and professional experience behind him, he collaborated with another apprentice and aspiring artist, John W. A. Scott, to form their own lithographic firm. Called Lane and Scott, the association put these two at last in business for themselves; under this sign Lane turned out his most familiar and successful prints. In 1849 Champney again took note: "That winter I took a studio in the old Tremont Temple to paint pictures from my summer studies. The rooms on the upper floor were occupied mostly by artists. Among them were: John Pope, Hanley, and F. H. Lane of old

10. Champney, p. 10.

lithographic days, and now a marine painter."¹¹ The *Boston Almanac* for 1844 listed Scott's address for that year under "Lithographers" as 28 Joy's Building and Lane's under "Marine Painters" as the same. The next year they solidified their acquaintance and firmly established themselves for Lane's last years in Boston at 16 Tremont Temple.

On 4 August 1848 a notice in the Gloucester paper announced that Lane was holding an exhibition in his studio on Elm Street. Since his name and address do not appear in the *Almanac* of 1849, he most likely left Boston to return to Gloucester during the summer of 1848, and not in 1847 as has been previously thought. Scott, meanwhile, remained in Boston for at least another eight years, for a short while longer at Tremont Temple and then on his own as a marine painter.

These must have been dramatic and lively years for Lane in Boston. Current European and American art was a valuable stimulus, and a period of training had now given him a firm grounding. The end of his apprenticeship marked the beginning of a well established reputation. He returned home a grown man artistically and, at forty-four, ready to enjoy over fifteen years of prodigious activity. For the most part he had concentrated on draughtsmanship during his Boston apprenticeship and now could produce lithographs with confidence. While these were a substantial and lucrative source of income, he could also execute paintings in oil with full assurance and satisfaction of quality. These next years would see his best work.

Presumably with his aging mother, he moved on his return into a house, now razed, on Elm Street, where the Gloucester newspapers record that he set up his studio. During these years of the 1840's and 1850's he worked and exhibited almost without rest. He showed his paintings often in his own studio, and as his work aroused the praise and admiration of his contemporaries, it was sold and demanded for showings in Boston, New York, and elsewhere. The *Gloucester Telegraph* had given a few accounts of Lane's achievements during the thirties, but now the local papers issued their announcements and compliments repeatedly. On one occasion with John J. Piper, Lane described a local Fourth of July celebration in Gloucester for which the artist had executed

11. Champney, p. 99.

the decorations. The article itself is uninteresting but mildly informative in indicating his versatility of artistic interests.

Then, as if to exercise further his versatility and curiosity, he began plans for designing and constructing his own house. He chose Duncan's Point as its site from which he had a broad, sweeping view of the town and harbor. Not only was the location one of the most commanding, and thus particularly advantageous to the artist, but it was also historically significant, "for here it was said the beacons were lighted that celebrated the news of the Declaration of Independence in 1776"¹² (Frontispiece).

Built of granite it is one of only seven like it on the whole of Cape Ann, which is a curious fact considering the relatively easy availability of granite in New England. Since the house once served as a jail, it is still remembered by some as the "Old Stone Jug." Lane completed the house late in 1849 in conjunction with his brother-in-law, Ignatius Winter, and the two moved in with Mrs. Winter, Lane's sister, shortly after New Year's, 1850. Whether the artist's mother joined them is undetermined.

Two unhappy incidents followed shortly after. A disagreement of unknown cause or nature, but of sufficient magnitude to send Lane and Winter to law over it, ended with Mr. Winter and his wife being forced to quit the house. Then on 19 February 1853 Mrs. Lane, a widow for nearly forty years, died at the age of eighty-five. Doubly cut off from his family and probably embittered, Lane remained in his house with a housekeeper.

Meanwhile, he continued with his painting and lithographic work. The house maintained an easily lighted studio with a southeast exposure and a clear view of the harbor. Having spent his days of good weather out-of-doors endlessly sketching aspects of Gloucester in pencil, Lane returned to his studio to prepare his lithographs and oils. In anticipation of the publication of his *History*, Babson invited him to produce a series of lithographic illustrations of local sites and landmarks. At the same time W. Y. Balch, a friend of Lane and native of Gloucester, acted as agent in selling and distributing many of the artist's works.

Once settled permanently in the stone house as his center of activities in Gloucester, the artist now made plans with his close

12. Alfred M. Brooks, "The Fitz Hugh Lane House in Gloucester," *Essex Institute Historical Collections*, LXXVIII (July 1942), 281.

friend, Joseph L. Stevens, Jr., to visit Maine in the summer. Frederic A. Sharf has given the most extensive account of the trips that followed and of Stevens' relationship to Lane.¹³ Probably as early as 1848 and almost regularly throughout the 1850's they, often with other friends or relatives, chartered a cruising boat for a few weeks in August. From Lane's detailed drawings of the coastline and from the explanatory annotations that Stevens later added it is clear that they made trips in 1850, 1851, 1852, 1855, and 1863. The 1855 excursion was more carefully planned and extended into September. In the course of these summers, Lane and his friends extensively explored the area of Penobscot Bay: Mount Desert and the smaller islands nearby, Somes Sound, Blue Hill, Owl's Head, Christmas Cove, Castine, and Portland (Figures 13 and 16).

Of this period in Lane's life Mr. Gene McCormick has perceptively remarked:

The extent of these trips, the planning involved, the inconveniences and discomforts Lane may have experienced, reveal how important he felt it was for him to go to Maine in order to capture the effects of light and air. And alone with friends, surrounded by an environment that accepted him, he must have enjoyed these excursions. The extreme delicacy and graciousness in his drawings reveal a sensitivity that would only come out in utmost peace and contentment.¹⁴

His artistic vision and loving appreciation of nature were evidently strong enough to overcome whatever limits his paralysis may have imposed. These quiet fishing hamlets, such as South-west Harbor once was, undoubtedly had a special charm and appeal for Lane's artistic eye. In the late summer weeks the Maine water still is colder than anywhere else along the United States coast and has in stormy or clear weather an unmistakable steel-blue color. The air is comfortably warm and dry by day, crisp and cool by night, and the Maine sky in summer has a distinct clarity of its own. Most of these qualities Lane tried to transpose to canvas (Figure 16).

13. Frederic A. Scharf, "Fitz Hugh Lane: Visits to the Maine Coast, 1848-1855," *Essex Institute Historical Collections* XCVIII (April 1962), 111-120.

14. Gene McCormick, "Fitz Hugh Lane, Gloucester Artist, 1804-1865," *Art Quarterly*, XV (1952), 293-294.

In addition to traveling to Maine he also visited during the fifties New York and cities further south. There are a few unsigned paintings extant of New York harbor, one dated 1850; a lithograph of Baltimore harbor dated 1850; and undated, unsigned paintings of Baltimore and Saint John's, Porto Rico. In contrast to the Maine paintings, however, no preliminary sketches of these places are known to exist. Previously, Lane had executed only a lithograph of Washington, D. C. in 1838 that might have suggested a trip of such distance, but this was drawn by P. Anderson and not by Lane, only put on stone by him. The Baltimore lithograph, in contrast, reads across its baseline: "Sketched from nature by F. H. Lane," thus supporting the belief that it and its copy in oil were done on the spot by the artist (Figures 1 and 2). This lithographic view is also different from most other Lane prints in that a New York firm, Sarony and Major, printed it. Further, both the graphic and the oil versions have an accuracy of representation that can be achieved at second hand only with great difficulty.

It is possible but unlikely that Lane worked from a daguerreotype; two dating from between 1850 and 1854 in the Peale Museum of Baltimore show the skyline of his print. There is also an aquatint by W. J. Bennet dated 1830, which is so close to Lane's composition that he must have been aware of the earlier view. Although this was a popular subject for artists in this decade, his version has an unusual accuracy of perspective and placement of buildings and monuments. The principal question arises over his authorship of the oil copy. It differs from the lithograph only in the number and arrangement of figures in the foreground plane. Whether a commission necessitated certain restrictions in one and not the other is unknown; in each the style of the whole retains his mark, and the close correspondence in sizes must inevitably link them to his hand.

The number of paintings of New York harbor reinforces the belief that he took a trip there, but his oil painting of Saint John's, Porto Rico raises quandaries (Figure 3). Although it is undated and unsigned, it too exhibits his special facility for accuracy, detail, and feeling for place. Information gathered in the Frick Art Reference Library on these paintings indicates that Sidney Mason, a businessman living in Gloucester and New York and trading in the West Indies, commissioned and owned a number

of Lane oils, including two New York views as well as the vista of Saint John's harbor. Lane was apparently closely affiliated with the family through Mason's daughter Harriet. In a letter to Lane the girl profusely thanked him for a still life and for his offer of painting lessons. In return an invitation to Lane to travel on the Mason ship might have been forthcoming. The history of the Porto Rico painting is significant in that Mr. Mason left it to his daughter after he died. It then went to her daughter, Mrs. Julian James, and finally to Mrs. James' cousin, the former Helen Mason, who became Mrs. John Rutherford. Mrs. Rutherford, current owner of several Lane works inherited from her distant uncle, has noted that in the Porto Rican harbor scene the men shown in the foreground are logging mahogany that was floated from Mr. Mason's plantation. One of them is wearing a red shirt, which becomes a key detail in the light of Lane's frequent device of adding small touches of bright color to paintings of otherwise paler tonalities. One finds, for example, similar touches of red in the foreground flowers or shirts of figures in oil views of Gloucester.

Finally, one of Lane's rare watercolors portrays the *Barge "Agenosa"* with the artist's own notation, "laying in Gloucester Harbor—bound for Surinam, December 1852." This delicate sketch, the personal touches in the Mason paintings, Lane's obvious familiarity with both Mason's and other ships traveling to the West Indies, and the already recorded sailing trips taken by Lane, all strongly support a motivation and physical possibility of such a voyage. The paintings at issue are unmistakably Lane's. The only real question remaining is exactly when he went. The fact that the paintings themselves are unsigned or undated is not important since he seldom marked works intended for close friends.

For Lane the decade of the 1850's was active by any standard. He had arrived at the height of his productivity and capability, painting ceaselessly and with sure skill. While critics will debate the relative merits of his different works and periods, they concur that these last ten or fifteen years of his life show his power at its fullest.

In 1860 when he was fifty-six, he listed himself and his stone house on Locust Street, now Ivy Court, under the resonant title "Artists" in the then newly published *Gloucester Directory and Almanac*. His artistic popularity prompted invitations to lend his

works to several large and well known art galleries outside the periphery of Gloucester. As early as 1841 and 1844 he exhibited at the Massachusetts Charitable Mechanics Association. Even before he had left Boston the Albany Gallery of Fine Arts had made him a member in 1848 and in 1850 gave him a full show. Exhibits followed in the American Art Union in New York in 1849, the New England Art Union in Boston in 1851, the Boston Athenaeum throughout the 1850's, the Harding Gallery in Boston, the Leonard Gallery, and the National Academy of Design, both of New York, in 1859. This highly favorable recognition that was paid him by his own generation was ironically to be eclipsed and nearly extinguished in the century following his death.

His final years were unhappily marred by sporadic personal troubles with his estranged brother-in-law Winter. The universal shadow of the Civil War further darkened these years, and among those called into service was Lane's nephew Edward. Local calamity and personal disappointment followed; in 1864 the second fire within thirty years burned most of Main Street along the Gloucester waterfront, destroying two hundred of Lane's lithographs which were on sale, and no doubt profitably, at J. S. E. Rogers' printing shop. During 1865 a series of epidemics swept the large cities of the eastern United States, including Boston and the surrounding areas, and in the spring he fell ill, probably from one of them. He seemed to recover temporarily during the summer for the local papers mention that he had resumed his painting. There were no trips this year. His last had been to Manchester in the previous summer to do some pencil sketching for a subsequent oil. Yet he still painted Gloucester as it existed, and one of his final finished oil paintings shows the shoreline of the town with the newly built Main Street. The houses constructed and renovated after the fire were of a different color, primarily reddish, and the contrast that Lane registered in the details of his painting can be seen in Gloucester when viewed from the harbor to this day.

The accounts in the *Gloucester Telegraph* are a little more explicit than usual in describing his last days. Lane fell ill in his house suddenly on the sixth of August, 1865, a Sunday, remaining in a critical condition until his death at the age of sixty-one

a week later. An oil canvas stood unfinished on the easel in his room. Gloucester was suffering at that moment from a drought. The paper further noted the arrival in the harbor on the day before his death of several pleasure yachts that had been cruising along the coast. Perhaps he saw them from his sickbed on that stifling Sunday. Funeral services were held the following Tuesday at the stone house by the Reverend Mr. Mountford, a Unitarian clergyman from Boston; he was buried at Oak Grove in Gloucester. A eulogy of Lane signed "W." and attributed at the time to William Winter appeared in the *Telegraph* shortly after. Winter, a native of Gloucester, had for some years worked on the *New York Tribune* and was considered one of the foremost critics of the American press. Whether he was a relation of Ignatius Winter, Lane's argumentative brother-in-law, remains conjectural.

Lane's will, which is in the Essex Probate Court in Salem (see Appendix), reflects a minimal concern for his family. An appraisal of the estate, not inventoried, put the value at \$4,887.51, of which Lane left nearly two-thirds to his friend and executor, Joseph Stevens, Jr., and to Stevens' family. He left five hundred dollars to be divided equally among a number of other friends, and various pieces of jewelry for still others. Lane, of course, never married, and his neglect of his family is revealing. To Mrs. Mary B. Mellen of Taunton, Massachusetts, a pupil of his who had copied some of his paintings, went a small sum of cash and "my own portrait," one of Lane's rare, small self-portraits. He left his "Picture of the old fort" to the town of Gloucester, and then ambiguously, "The picture of my mother, I give to my brother." Was this another portrait by Lane now lost? The next line of the will is the bequest of his own portrait. The true nature and whereabouts of these objects are unfortunately lost. Lane at least left something to his brother. Hurt or irritated by his sister and her husband, he maintained his silence towards the Winters.

John Trask, a contemporary of his and native of Gloucester, recalled the artist for Emma Todd in a miscellaneous newspaper article in the Cape Ann Historical Association files. Lane was a small man according to Trask, five feet, four inches tall, no doubt due to his paralysis, and weighed about one hundred and twenty pounds. His complexion was light and his eyes were deep-set and intense. Trask further relates that Lane had a "nervous,

quick, and dyspeptic" disposition and was prone to moodiness with close friends. He dressed neatly and with taste. A more exact idea may fortunately be had from what is apparently the only extant photograph of him. This small picture, also among the sundry clippings and curiosities in the Cape Ann Historical Association, shows him rather late in life and dressed in the costume of the period. The high forehead and long white hair combed out over the ears are reminiscent of Stonewall Jackson. The allusion is borne out by the straight nose, the deep, curved lines in the cheeks, and the strong, rounded chin. Such clarity of features and the soulful glance express well the personality of a romantic realist, in whose art one might easily expect a lonely persistence (*Frontispiece*). Out of a life that was for the most part quiet, detached, and isolated came an art of tranquility, originality, and occasionally, sharpness. In Lane's creative side are the real intensity and control of feeling.



FIG. 1. VIEW OF BALTIMORE, FROM FEDERAL HILL.

LITHOGRAPH. 18" x 27½".

1850. "SKETCHED FROM NATURE BY F. H. LANE."

COURTESY, MUSEUM OF FINE ARTS, BOSTON, M. AND M. KAROLIK COLLECTION.



FIG. 2. VIEW OF BALTIMORE.

OIL ON CANVAS. 18½" x 28". CA. 1850. UNSIGNED.

COURTESY, SHELburnE MUSEUM, INC., SHELburnE, VERMONT.



FIG. 3. SAINT JOHN'S, PORTO RICO.
OIL ON CANVAS. $36\frac{1}{4}$ " x $23\frac{3}{4}$ ". UNDATED AND UNSIGNED.
COURTESY, THE MARINERS MUSEUM, NEWPORT NEWS, VIRGINIA.



FIG. 4. BURNING OF THE PACKET SHIP "BOSTON."
WATERCOLOR. $19\frac{1}{4}$ " x 27".
1830. AFTER SKETCHES BY E. D. KNIGHT.
COURTESY, THE CAPE ANN SCIENTIFIC, LITERARY, AND HISTORICAL ASSOCIATION, GLOUCESTER.



FIG. 5. THREE MASTER ON THE GLOUCESTER RAILWAYS.
OIL ON CANVAS. $39\frac{1}{4}$ " x $59\frac{1}{4}$ ". 1855. UNSIGNED.
COURTESY, THE CAPE ANN SCIENTIFIC, LITERARY, AND HISTORICAL ASSOCIATION, GLOUCESTER.



FIG. 6. MOONLIGHT ON A BAY.

OIL ON CANVAS. 13" x 20 $\frac{1}{4}$ ". UNDATED AND UNSIGNED.

COURTESY, SHELburne MUSEUM, INC., SHELburne, VERMONT.



FIG. 7. YACHT "NORTHERN LIGHT" IN BOSTON HARBOR.

OIL ON CANVAS. 18 $\frac{3}{4}$ " x 26".

1845. "FROM A SKETCH BY ROBERT SALMON."

THE SHELburne MUSEUM, SHELburne, VERMONT.

COURTESY, SHELburne MUSEUM, INC., SHELburne, VERMONT.

III

Taken as a whole, Fitz Hugh Lane's work is an endlessly versatile and varied expression, which seems all the more remarkable when the range of his artistic interests and accomplishments is reviewed closely. His practice of pencil sketching around Gloucester and the adjacent coast during childhood and youth became an important habit, for later he invariably made sound preliminary drawings from which he could paint larger oils. These drawings also remain as documents of his art, considerable for appreciation in their own right.

From his first days in the Gloucester lithographic shops to his apprenticeship in Boston and long after, he familiarized himself with the graphic arts. His lithograph subscriptions later kept him financially sound. To Babson's *History* Lane contributed two full page prints of Gloucester houses extraordinary for their clarity and firmness of detail, plus several smaller cuts illustrating other local landmarks and parts of ships' rigging or types of sails—matters to which the artist was close.

For larger works he painted several watercolors which are interesting in their scarcity although less successful when compared to the remainder of his painting. Of the very few known at present one has been reproduced in the April 1943 issue of the Essex Institute *Historical Collections* showing the burning of the packet ship *Boston* (Figure 4). The vessel had been under the command of Harvey Coffin Mackay of Gloucester and had apparently set sail with a cargo of cotton from Gloucester for Charleston en route to Liverpool. Somewhere at sea on 26 May 1830 she had been struck by lightning in a storm, and quickly burned and sank. Of those escaping, the First Officer, Elias David Knight, had made a sketch of the disaster, and it was from this, later furnished Lane, that the watercolor was conceived. A letter written by Knight and dated "Boston, August 15, 1869" is in the Cape Ann Historical Association along with Lane's painting. After describing the experience, Knight goes on to recall that

the picture (a watercolor 20" x 28") was drawn the same year by Mr. Lane (Fitz Hugh Lane, 1804-1865, well-known Gloucester artist) from a sketch I (Captain Knight)

made soon after the disaster, aided by one of the passengers, Charles Osgood, Esq., afterward a distinguished painter (of Salem). Mr. Lane had made no pretension of course at this time as an artist and probably had received no instruction.

This places the watercolor among the artist's earliest known works. Of course he was somewhat bound to Knight's drawing, but the painting is significant in anticipating Lane's curiosity and his ability occasionally to derive his work from others. Notable in the composition are the strong contrasts of value and a certain drama in the striking diagonals of the leaping flames and tormented seas. Its naive charm makes it an unusual document among his more familiar and facile oils.

Also in Gloucester is the 1852 watercolor portrait of the *Barge "Agenosa"* bound for Surinam. This second, small watercolor sketch shows the ship with a certain stiffness but decided accuracy. In its delicate, careful way, and bright, thin colors the painting indicates that Lane was more the master of oil and that the confining realism which he sought was not so adaptable to watercolor. He has not permitted himself the common freedom of the watercolor medium here, and the intended result is a brief sketch in color.

Still a third watercolor is even more interesting because it is painted over a vague pencil sketch of Castine. From this small scale panoramic view on two joined sheets, now in the Karolik Collection at the Boston Museum of Fine Arts, an oil painting followed. The watercolor has Lane's familiar translucent qualities, created in this case by a combination of heavy and thin washes. He has limited his range of colors to dark greens, browns, and grays, while leaving the white of the page to define the water. Trees, grass, and rocks are the only masses filled in; the distance emerges through a selective accumulation of details. This combination of pencil drawing and watercolor is unique among Lane's known works.

In Gloucester, too, at the Historical Association is a large oil painting executed as a poster-sign and called *Three Master on the Gloucester Railways* (Figure 5). This was done in 1855 to hang over the paint shop of John Frank in Gloucester, and was one of a number of such signs painted by Lane after his return from

Boston. Since many remained outside for long periods in a purely advertising capacity, their value as art apparently went unnoticed, and no others are known to have lasted or been saved.

The *Three Master on the Gloucester Railways*, however, is in remarkably good condition and exhibits both understanding and command of the problems involved in this type of work. Being a large scale effort to be seen from below and at a distance, the composition is basically simple in design yet amazingly accurate in its representation of the component parts. The buildings are treated as essentially plain surfaces, and Lane builds up their volumes in a rather primitivist fashion by means of adjacent flat color areas contrasted to each other. The two ships on the ways at the center of the canvas are viewed from directly aft, and Lane's choice of this vantage point indicates great sensibility for its potential power on the beholder. Through small, careful highlights of the contours and the diagonals of the buildings' edges he manages to suggest effectively the necessary depth and spatial recession. He has drawn the observer's attention directly to the center both by placing the large dominating hulls there and by setting them off in dark color or shadow against the lighter buildings on either side.

The picture is not without its subtle variations, which relieve it from any conceivable monotony. Aside from the details themselves larger accents also draw attention. Such, for example, is the smaller boat at the left listing on its side, its masts directing the eye upwards and inwards while activating the design in its contrast with the principal upright masts at the center. But what is perhaps most remarkable is the way in which Lane has silhouetted the rigging and spars of the three master against the sky. This further suggests space as well as exhibits his expert craftsmanship in reproducing the intricacies of ship's parts. There is an aesthetic pleasure too in following the masterly play of near parallel lines and diagonals made by the yards and stays as they rise to a point in the sky.

The fact that the *Three Master* was executed for a specific request casts an important light on Lane's artistic career. Throughout these early decades of the century, artists were often commissioned to paint special projects. This significantly colored the artistic environment in which he was reared, particularly

during his formative years in Boston. Artists like Lane and Robert Salmon were frequently invited to paint set views of shipping, harbors, or individual boats. An examination of Salmon's work, for instance, shows an astonishing number of paintings created precisely on such commissions.

The source of income that was provided by work of this kind is evident. The only restrictions were those few prerequisites of composition or detail imposed on the artist by his patrons. As a result, in some of Lane's pure ship portraits and views of Boston and New York harbors the style may seem unnaturally cramped or the composition unnecessarily crowded. The artist still faithfully reproduced what was asked in his own unmistakable style; only in some instances the familiar stillness and expansive freedom had to be partially subdued.

In addition to painting and drawing of one kind or another, Lane also turned his ingenuity to architecture, of which the planning and building of his own house still stands as an example. This is worth some mention if only because it offers an obviously different expression of the artist's personality. The dark granite that was chosen for the house stands out among the neighboring wooden structures, and suggests in its commanding position a small medieval fortress (*Frontispiece*).

With little ground space on which to build, Lane and Winter made good use of the plot; the house stands solidly, its dimensions relatively compact. It has two stories and few rooms, but these are high-ceilinged and spacious. A seven-gabled roof covers an odd interior plan while giving the exterior a picturesque austerity. Alfred Brooks has analyzed the architecture closely, remarking that although there is not "the remotest trace, externally, of the American domestic, Gothic revival, not so much as a painted window, internally, it goes to the extraordinary length of having Gothic vaults."¹⁵ Because there are seven such vaults, one beneath each gable, the "crowns" are neither aligned nor continuous. Even so, Lane's solutions to such problems are smooth and sound throughout, reflecting an experimental and adaptive touch. Altogether, in overall design and in detail the house reveals the artist's taste for simplification, a fact partly attributable to Lane's moderate financial condition. Yet its avoidance of extravagance is

15. Brooks, "The Lane House," 282.

in keeping with his solid tastes and mild romantic temperament. The conservative realism and love of nature that he showed in his painting are supported here in parallel form.

The house provided him with an exceptionally good situation from which to make sketches of Gloucester harbor. Its large windows offered good lighting under which he might satisfactorily work in his studio during the later years of his life. As an expression of individuality, Lane's house, in its near crudity and variety of details, tends to accentuate his artistic romanticism, even personal loneliness or isolation. His house in a sense was another means of establishing himself against and within nature's forces. Its sombre massiveness and amusing innovations are perfectly fitting to Lane's character, as he made it visible in the rest of his work.

But Lane is, of course, chiefly remembered for his many oil paintings. He painted in oil throughout his life, becoming increasingly expert in the medium. Only a few early oils from the period of the 1830's have been saved in private and public collections. His most prolific period came after his return to Gloucester in the last fifteen years of his life, from 1850 to 1865.

His canvases average between twenty and fifty inches in width by ten to thirty-five inches in height; all are wider than high. One exception, depicting a three master off Owl's Head, Maine, is the result of a larger canvas that was cut in two by a collector. The subject matter by which he is principally categorized is the marine or seascape. From records of exhibitions and newspaper articles it is clear that he also painted small studies of flowers, one of which used to be in a private collection in Gloucester and is now apparently lost.

Of the portraits known to have been done by him there is a small oil in another private collection in Gloucester of Old John Somes, a sea captain who commissioned several of Lane's Maine paintings and after whom Somes Sound on Mount Desert Island is named. This oil is a copy after an earlier pastel portrait of Somes by Benjamin Blyth. Two lithographed portraits in the Library of Congress, one of John W. Hawkins after the original by J. M. Burnham and the other of President William H. Harrison, are the only other portraits by Lane known still to exist.

Because no example remains, it is less clear what his self-portraits were like. One was left in his bequest to Mrs. Mellen, and in an undated article from the *Gloucester Telegraph* in the Cape Ann Historical Association headed "Early Recollections of the artist Fitz H. Lane," his nephew Edward remarks: "I have his picture painted by himself when he was 31 years of age." These portraits were only five by seven inches in size and therefore may have been photographs which the artist colored by hand as he did lithographs, or possibly paintings that he might have copied from small photographs of himself.

As Lane sometimes imitated works of others, so too did lesser known artists, only very recently discovered, copy his style of painting. As a result, a number of Lane's presently unsigned and undated works must be carefully scrutinized before being assigned to him. Jerome Elwell, for example, another Gloucester artist younger than Lane, copied one of Lane's paintings of Gloucester to be hung in the city hall. The original was burned when fire burned the hall after Lane's death, and the Elwell copy, exact in its reproduction, now hangs in the Sawyer Free Library at Gloucester.

Another copy, undated but signed by Elwell and viewing Norman's Woe and Ten Pound Island from Rocky Neck, is rough and unpolished in parts and lacks Lane's professional touches of detail. Of Elwell himself there is little information except a brief informal biography by Helen Mansfield at the Cape Ann Historical Association. She remarks that Elwell had refined tastes, enjoyed poetry, was deeply interested in art, and doubtless saw all that he could of Lane. Although there is no proof of direct instruction from the older and more accomplished artist, Elwell evidently gleaned much from Lane's marines.

Since she was a recipient in Lane's will and known to have been his pupil, Mrs. Mary B. Mellen is another name which arises frequently in connection with him. Only two definite examples of her work in Lane's style have so far turned up, both in Gloucester, one owned by Mr. Philip S. Weld, the other by Mr. William Robinson. Both are Gloucester scenes; Mr. Weld's is a view of the harbor and Dolliver's Neck, bearing the inscription on the reverse: "Painted by M. B. Mellen after F. H. Lane, 1870."¹⁶

16. See Alfred Mansfield Brooks, "A Communication" and Frederic A.

The problem is an intriguing and important one, and it still remains for other Mellens from the period of Lane's lifetime to be recognized. One painting now in Gloucester may very possibly be such a work since in style and execution it is below Lane's general caliber of work. Simply called *Three Master at Sea in Sunset*, it may have been a commission for the captain or owner. In any case, there are no identifying features; it is unlike Lane to leave the location anonymous, and closer examination of the ship itself reveals a hesitant and imperfect treatment of rigging and other details. The atmospheric perspective is lacking, the water is too glassy, and the clouds and sky are weak. All of Lane's known ship portraits are placed in a well developed composition; no such setting is attempted here. All in all, the style is thin and unconvincing by contrast to the other Lanes beside it.

In his best work Lane's style has a personal vitality that is easily recognizable. Because he was an independent and highly creative artist, there are few instances where he needed to copy from the work of others. When he did so, his sources are well chosen and of rich quality. A comparison of his marines with other contemporary work, such as the ship portraits by the Roux family, will quickly show his superior feeling for something more than merely photographic representation. In the painting of ships Lane always had an aesthetic sense for the picture as a whole, not simply for the faithful depiction of a ship's details.

A few cases do, however, exist in which he shows a direct appreciation for the better artists of his time. Lane's *Moonlight on a Bay* in the Shelburne Museum is an example that shows affinity with Washington Allston's *Moonlit Landscape* in the Boston Museum of Fine Arts. Having lived for some years in London and on the Continent, Allston had had the benefits of working at first hand with both the major artistic achievements of the preceding European tradition and with the current works of romantic painters in vogue.

One of the discoveries that Allston made and learned well was the use of color contrasts. Through color he could express mood,

Sharf, "Fitz Hugh Lane Re-Considered," *Essex Institute Historical Collections*, XCVI (January 1960), 73-83. The Mellen painting owned by Philip S. Weld is reproduced opp. p. 80. Also see John Wilmerding, "As Under a Bell Jar: A Study of Quality in Fitz Hugh Lane," *Antiques*, LXXXII (October 1962), 406-409.

one of the romantic aims. It is the rich tonal plays of *Moonlit Landscape* that undoubtedly had a special appeal for Lane. But Allston indulged more in reverie on the past, and much of his painting combines the European and romantic attention to idyllic antiquity with the American bent towards the localized and accurately conceived present. Lane was to disregard the European preference for ideal subjects or places, taking from Allston and stressing more the realistic aspects of places and the European devices for injecting mood into a picture.

Allston's painting with its small, unidentifiable figures in the foreground suggests the overpowering qualities of nature and the smallness of man in its immensity. Lane, on the other hand, used figures in the foreground even less and primarily for scale. What both artists have in common are moonlight scenes with atmospheric contrasts of light and dark and very little other color. Each artist has made use of moon and cloud effects, reflections and shadows.

That Lane's moonlight scene is the more specific in locale marks a major distinction from Allston (Figure 6). Allston was a romantic idealist, Lane a romantic realist. *Moonlight on a Bay*, though comparable in compositional arrangement to the Allston, has all the properly placed landmarks of Gloucester's outer harbor. In the far center-left distance is Eastern Point; at the extreme left is Ten Pound Island, and the foreground beach is probably Half Moon or one of the other small beaches along Stage Fort Park. As a composition the scene has in germ several noteworthy features which Lane developed to better use in other paintings. The angles left and right of the beached ship's mast and of the wooden cross complement each other, combining with the curve of the foreground beach to keep the observer's eye in the most important areas of the picture. The moon rides directly above the floating ship and guides attention along the nearly central path of light, around which all else is grouped. Gray and yellow highlights outline particular surfaces that Lane wishes to emphasize, such as the contours of the cross and the horizon of the sea in the far distance, which also creates depth.

Paintings of the English artist Robert Salmon, who had come to the United States in 1828, were circulated in Boston through the thirties and forties, and Lane fell partially under Salmon's in-

fluence. He had good reason, too, for admiring and studying the older artist's work, since Salmon was easily the outstanding marine painter in the decades of Lane's apprenticeship. He not only came to know his work through exhibits at the Athenaeum, but may even have met the artist at one or another of their mutually favorite spots around Boston. Salmon as a young man had studied Turner, Vernet, and the other prominent European Romantics. Their taste for heavy atmospheric effects and addiction to contrasts of value and to moody but dramatic compositions were moderated by Salmon and transmitted to Lane. While Salmon was in this country Lane occasionally painted the same scenes, and in one case executed an oil after a sketch by Salmon of the *Yacht "Northern Light" in Boston Harbor*, now in the Shelburne Museum (Figure 7).

Lane's adaptation is a good example among the several paintings that he is known to have made after someone else's drawing. It also illustrates his ability to reproduce faithfully in paintings of ships the technical details of rigging. Finally, it is a good representation of Lane's style and technique in the early stages of his career as a successful marine painter. He painted the *Yacht "Northern Light"* in 1845 when he was presumably still in Boston working with J. W. A. Scott in various lithographic firms.

Salmon had been in Boston until 1842 and throughout his stay painted the environs of Boston and its harbor. He had come from England fully trained, and later worked in the coastal towns neighboring Boston. His appeal for Lane undoubtedly lay in his fine sense of composition. In Salmon's views of Boston careful draughtsmanship, balancing of light and dark areas and spatial coherence typify the best of his style at this period. His horizons were generally higher than Lane's, but the two men shared a common sense of structure and design. Salmon made subtle use of the flicker of sunlight and shadow over water for the purpose of leading the eye back into a scene, a technique that Lane advantageously employed. His compositions tend to be more animated than Lane's; for example, the activities of people in various boats lend liveliness to the foregrounds of many Salmon paintings. He, too, painted the city from off shore, a vantage point with which Lane often experimented in his later shoreline views.

Lane's version of the *Northern Light* has the distinct Salmon

quality of concentrated visual activity. In this respect the painting is quite unlike the rest of Lane's marines, which generally are expansive and quiet. Lane was of course familiar with the animation of boats in harbors and ocean yacht racing. Yet practically none of his pictures of yachts suggests the sense that exists here of intense and varied activity. His ship scenes characteristically open toward distances. In this painting, by contrast, he seems almost bound to the spatial limits established by Salmon's sketch and, as if unwillingly, confines his vision to the foreground. He shows no impulse, as he usually does, to let the eye wander into the distance. In fact, one can barely see the horizon and is by no means invited to gaze off toward the open ocean or upward into the sky. This visual wandering, encouraged but always carefully directed by Lane, gives to his purest and best works a serenity and spaciousness that are his special signature.

Although both artists' paintings are accurate, they also show a selectivity and coherence that bespeak an aesthetic aim beyond mere topographical exactitude. Lane subtly enframes the *Northern Light* by the two large, but not fully seen, ships at each side of the picture. The dock at the lower right and the water in dark shadow along the bottom of the picture reinforce this sense of framing. The several ships are viewed from different angles, posed statically about the *Northern Light* which is the only craft to be seen from the side and with the heightened character of moving across the center of the canvas. Yet Lane has characteristically frozen everything in place. Where Salmon's sketch and paintings doubtless abounded in movement, Lane has stilled this concentration of detail in a photographic moment.

Despite obvious limitations Lane's version has an undeniable vigor and boldness. It is an absorbing work of art whose interest lies not only in its subject matter but in the use of oil brushwork as well. While Salmon often relied on opaque pigments and thick impasto, Lane initially used a thinner and more varied stroke. Later, and evidently from such experimentation as this, he developed his notions of light and atmosphere through richer, more expressive brushwork.

IV

If Lane's forms of expression were diverse, his characteristic methods and devices of painting were equally interesting. Into his art flowed the strains of both older and contemporary sources, and he moulded from these his highly personal style. One of his most admirable achievements was his color, on which a curious letter, preserved in the Cape Ann Historical Association, offers interesting comment:

This picture, the property of John S. Webber, Esq., Colector (*sic*) of the Port and District of Gloucester, was suggested to the artist by a dream. Sometime last fall while lying in bed asleep a richly furnished room was presented to my imagination upon the wall, my attention was attracted to a picture which I have here endeavoured to reproduce. The dream was very vivid and on awakening I retained it in memory for a long time. The effect was so beautiful in the dream that I determined to attempt its reproduction, and this picture is the result. The drawing is very correct, but the effect falls far short of what I saw, and it would be impossible to convey to canvas such gorgeous and brilliant colouring as was presented to me. This picture however will give to the beholder some faint idea of ideal (*sic*)

(signed) Fitz H. Lane.

Written in another hand below, probably that of Lane's friend and executor, Joseph L. Stevens, Jr., the following explanatory notation was appended:

Lane's recital of a dream during his stay at Dr. Davidson's after his trouble with Winter in 1862. He made a pencil sketch of it early the next morning and subsequently presented this to Mrs. Davidson. He painted the picture from it during the next winter for 'John S. Webber, Esq. Collector of the Port and District of Gloucester.'

Other than the fact that the painting was sold for fifty dollars, no indication was given about the subject matter or title save its "gorgeous and brilliant colouring." The insight into Lane's personality offered by this account is the note of the visionary, which is in keeping with his partial leaning towards idealization. Seen in this light his paintings go beyond the realistic reproduction of

a scene to something more; they involve a creative and imaginative transcription of nature. So considered, his work reflects a rational ordering of the forces of nature, his compositions a stabilizing of details originally uninteresting in the process of mere observation.

Lane eagerly joined his contemporaries in a fresh approach to nature and at times even experimented with techniques of Impressionism for recording effects of light. By the middle of his life, he had sufficient command of his pigments to adjust their effects to different objects and to various areas of his canvases, according to the practice that became familiar procedure in both Monet's and Cézanne's landscapes of the 1870's. Where Lane's contemporaries were often limited by literary or artistic conventions, he freed his palette from the low-keyed tonalities of the Hudson River School. He avoided the traditional principles of a landscape and of a portraiture so closely reflective of nature or the sitter as to be confining. In both the subject matter and the palette of marine painting, he luckily found few restrictions in contemporary precedent.

He has thus highlighted the crests of the waves in *A Smart Blow* with lines of lighted color to contrast with the masses of the darker waves (Figure 8). During this period he generally used heavier impasto, building up the oil for certain effects of volume or mass within parts of the composition. Less often in such painting than in his more familiar marines did he use a smooth-surfaced oil glaze, which ordinarily gave a distinct unity and coherence to the component objects such as ships' hulls or rocks. Most notable, however, are the minute strokes of soft colors, arbitrarily placed and unrelated to nature, to heighten the luminosity or lend tonal richness to certain areas. The waves are not flat areas of single color masses, but changing mixtures of greens and blues with crests of whites, yellows, and pinks. Through the clouds run dabs of subtle, fluctuating pastels.

Painting for Lane thus became an expression of mood, at once of the artist and of the scene before him and, characteristically, of the relation between the two. Beyond the mirroring of nature he was able to capture in such a work as *A Smart Blow* the very quality of the moving wave, poised and ready to break but vigorous and believable. Although he took few liberties with nature as it

presented itself to his eye, his art blended the objective and the subjective in a subtle and lively balance.

That Lane falls under the category of realist is not contested. But his brand of realism is unusual in enhancing the primary and characteristic aspects of a view with a light or atmosphere singular in crystalline, momentary ideality. Close scrutiny of almost any Lane painting reveals his faithful attention to details. So honest or interested was he in recording all that he saw, that even in his shoreline views of great depth or distance, he reproduced objects and landmarks with minute accuracy and fullness. The consequence was sometimes hardly more than an accumulation of details, but on the whole he managed to avoid losing control of his perspective. Creating spatial recession by other means than atmospheric perspective, usually by diagonals or balance of color areas or contrasts of light, he combined his topographical concerns with full awareness of a comprehensive coherence and unity. Where he does surmount the problem of representing details without apparent crowding or chaos, his achievement is the finer because he reconciles the realism that he learned with the idealism that he felt.

Realism was one of the constant influences in American nineteenth-century painting, and one of the problems that Lane was forced to meet was that of uniting representation with design. The pitfalls in as exacting a genre as ship painting are obvious, and it was his merit "that he managed precise, nautical details in such a way that his ship pictures are rarely 'hard' and over-technical, as is so often the case."¹⁷ The result at its best is a poetic intensity of self and of reality.

A chief impulse to artistic realism was unquestionably the recent development of daguerreotype photography. Lane occasionally used photography for transferring objects that he had not actually seen into the scale of his own compositions. As a tonal realist he was naturally one of the first of his generation to explore this process, since the camera provided a means of studying light and atmosphere caught in the unflinching precision of a single moment. He was able to scrutinize and put to effective use relationships of lights and darks in the balancing of colors.

17. Alfred M. Brooks, "Fitz Lane's Drawings," *Essex Institute Historical Collections*, LXXXI (January 1945), 84.

Sunrise Through Mist serves as a good example of his direct feeling for reality (Figure 9). Unlike his city views the far distance is shrouded in a heavy atmospheric blanket, while the best command of detail is in the foreground. The perception recorded here is forthright; how Lane transmits it to canvas is important. Part of his method lies in an admirable control of design and discipline of structure, and one of the direct pleasures in which the observer may indulge is the carefully calculated sensuous surface in which the sense of the surface is integrated with spatial design.

In terms of color the scene is unified by its subdued tones. Lane typically rests his composition on the solid, dark brown colors of the rocks and beach at the bottom foreground. A void is created in the lower center of the composition by the glassy water treated in pale pinks, yellows, and grays. Spatially, the land mass on the left and the ship's hull on the right, by being placed in the middle-ground at either side, draw the eye in, out to the sides, and back into the receding distance like two encompassing arms.

It was Lane's habit to construct his marines on simple but disguised geometric designs. In one scene of a large brig off the lee shore near Gloucester, the major elements of the composition rest along the arms of a flattened X; elsewhere he used oblique triangles and Z-shaped designs. The effect was threefold: to enliven the pattern of a picture, to draw the eye easily into the full space of the scene, and to keep all the components in a related whole. Such a visual organization of *Sunrise Through Mist* directs the eye from foreground to background in a zig-zag movement: from the large rocks in the lower right to the rowboats and small figures on the left; then to the stately, clearly defined three master in the middle-ground, again on the right, and back to the hazily darkened cliffs lying low in the further middle distance at the left; and finally off into the far center distance faintly suggested by two almost invisible sailboats.

Part of the picture's structural success is in the artist's balance of volumes and of contrasting areas of light and dark. For all this, the painting is like Lane's others in its basic simplicity of organization and execution. As always there is interesting though unobtrusive variety, seen here in the play of verticals of the ships' masts and in the lighted and shaded parts of the windless sails.

This classic lucidity of detail and design, combined with a lively interaction of forms in a baroque movement, recalls the heroic landscapes of the seventeenth-century French master, Poussin.

Another painting at Shelburne, *Ships Leaving Boston Harbor*, exhibits again the serenity of mood and atmosphere that marks Lane's work of the late forties and early fifties. There is no violent or dramatic color. The sea is pale, whitecapped green turning to a dark gray-blue in the distance. A large gray, orange-edged cloud rising just right of center above the largest ship focuses the foreground activity. The rest of the sky is a very pale gray-blue treated in a thin, smooth oil. The sea, in contrast, is painted with a heavier oil and stronger brushstrokes. Lane's mastery is fully evident in the reflections, the gradations of light and dark, and the modeling of volumes and textures, of which the sails afford good examples.

This time the composition is constructed on a triangle extending obliquely into the picture. Its corners are fixed by a large sailing ship in the center foreground, a stone channel marker in the left middle distance, and a white-sailed schooner in the far right-hand distance on the low horizon. The hypotenuse of the triangle runs nearly parallel to the horizon, while the shorter sides extend from the large vessel at the front through the two smaller ships aft at either side back to the points established in the distance.

A small craft in the immediate left foreground serves several purposes of its own; it balances the heavier volumes on the right, establishes scale for the viewing eye, and leads the beholder diagonally into the space of the composition. His vision runs along the direction from this craft through the longitudinal axis of the large ship and down the side of the triangle into the background. The plan, in Lane's usual manner, remains simple. While this scene may have a certain rigidity, he has relieved the patent symmetry by keeping his triangular design uneven and off center. Various effects of lighting, details of ships' parts, and different positions and angles of the ships keep the painting from any monotony. A varied but coherent composition unites and animates the work.

But composition is not Lane's only triumph. He will always be remembered, perhaps chiefly, for his studies and mastery of light and atmosphere, the artful combination and application of which capture his scenes in a timeless purity of moment. Lucidity of

mood gave him still another means of fusing his picture into a cohesive unbroken whole. Such was his concern with atmosphere that the elements of sun and air, stillness and storm, daylight or night, took on a tangibility equal to that of land masses or of figures and objects which they encircled. This effect appears in Monet's late landscapes and shows again how close Lane independently came to French Impressionism.

New England weather is known, affectionately so by its intimates, for constant change. Gloucester on its cape challenging the Atlantic is familiar with the sharpness of salt air, the occasional glare of the water, distant lucent skies, and unpredictable, heavy storm clouds. Colors are cool but pronounced, and the clouds scudding low across the water constantly suggest an awesome space. Lane breathed a lifetime of these qualities, and it is no surprise that he should have wanted to recreate their closeness in his painting. He studied scenes and views under different qualities of light and times of day, sometimes making multiple sketches of one place in order to choose the most satisfactory for some final effect. He persistently experimented with colors expressive of light. Beyond this was his sense of light and atmosphere as enveloping scenes, an integral part of his vision and one not to be omitted from the painting.

In his most appealing works, more often those of quiet weather and the calm hours of day, there is a meditative and poetic stillness. He is more consistently successful with scenes that demand little or no action and story, and seeks those moments when the peace of nature is to be felt almost tangibly and in its essence. Personal serenity is the outcome of this stillness and order. Here is Lane's individual expression of mood, one approaching loneliness but finding speech in the extreme limpidity and transparency of his painting. These quiet scenes, produced first in his Gloucester views of the 1840's and as late as the *View of Riverdale* in 1863, are not impersonal (Figure 10). On the contrary, they achieve the finest kind of balance in reconciling the external and natural with the personal and inward.

In addition to the low horizon-shoreline as an artistic device, Lane's techniques included tonal grading of colors both as hues and as intensities of light within those hues. His manipulation of contrasts and gradations of different light and color values always



FIG. 8 A SMART BLOW. OIL ON CANVAS. 10" x 15".

1856. SIGNED: "F. H. LANE."

COURTESY, THE CAPE ANN SCIENTIFIC, LITERARY, AND HISTORICAL ASSOCIATION, GLOUCESTER.



FIG. 9 SUNRISE THROUGH MIST. OIL ON CANVAS. 24" x 36".

1852. SIGNED: "F. H. LANE."

COURTESY, SHELburnE MUSEUM, INC., SHELburnE, VERMONT.



FIG. 10 VIEW OF RIVERDALE. OIL ON CANVAS. $21\frac{1}{2}$ " x $35\frac{1}{4}$ ".
1863. DATED AND SIGNED LOWER RIGHT: "F. H. LANE."
COURTESY, THE CAPE ANN SCIENTIFIC, LITERARY, AND HISTORICAL ASSOCIATION, GLOUCESTER.



FIG. 11 VIEW OF GLOUCESTER HARBOR. OIL ON CANVAS. 23" x 35½".

1847. DATED AND SIGNED LOWER RIGHT: "F. H. LANE."

COURTESY, THE CAPE ANN SCIENTIFIC, LITERARY, AND HISTORICAL ASSOCIATION, GLOUCESTER.



FIG. 12 VIEW OF THE TOWN OF GLOUCESTER, MASS.

COLORED LITHOGRAPH. 13" x 19¾".

1830's. "DRAWN FROM NATURE AND ON STONE BY F. H. LANE."

LITHOGRAPHED BY PENDLETON'S LITHOGRAPHY, BOSTON.

COURTESY, THE MARINERS MUSEUM, NEWPORT NEWS, VA.

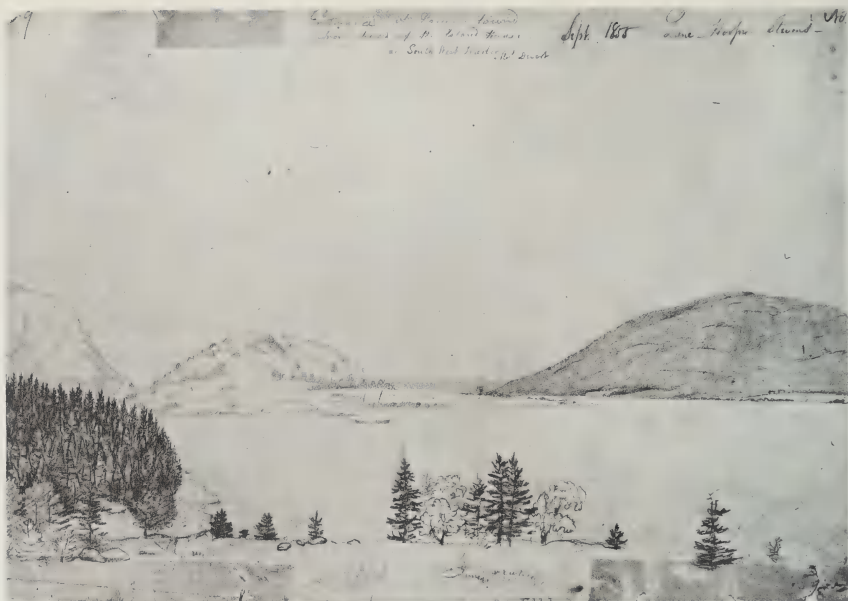


FIG. 13 ENTRANCE OF SOMES SOUND, ME.

PENCIL DRAWING. 16¼" x 16¾".

SEPTEMBER 1855. "F. H. LANE DEL."

COURTESY, THE CAPE ANN SCIENTIFIC, LITERARY, AND HISTORICAL ASSOCIATION,
GLOUCESTER.



FIG. 14 GLOUCESTER FROM BROOKBANK.

OIL ON CANVAS. 20" x 30". UNDATED.

COURTESY, MUSEUM OF FINE ARTS, BOSTON,
M. AND M. KAROLIK COLLECTION.

played a calculated role in a composition. The effect is often compelling. His lyricism was restrained and his account of the American landscape correspondingly lacked the theatrics of some of his contemporaries. As he adhered to accuracy of objects, so did he to accuracy of color. The transformation from nature to picture took place in a subtler dimension: it was the glaze or impasto of his pigments and the spatial balance of their use that reflected his sensibility.

Only in his "Dream Painting" does Lane ever mention brilliant color; his actual color seldom overreached a relatively limited range. He was always controlled. Even in his earliest work there is little evidence of the amateur artist overcrowding his canvas with too much to say, said in an unwieldy fashion. When he does fail, it is usually because of poor compositional arrangement, not selection. At his high points he was in fullest command of his tonal gradations and balances; he was then undeniably the master of his scale, of an economy that is deceptive, and of a composition well integrated with observation.

One of his favorite and most common techniques was contrast, not only tonal. He achieved especially effective contrasts of flat areas or generalized forms and detailed, built-up, highlighted parts. These contrasts, particularly those of light-values, increase towards the end of his life, and one of his admitted failings, indicated by McCormick, is that "an unpleasant dualism appears . . . between large areas of hot color and metallic detail."¹⁸ From his early lithographs of Gloucester to the late oils, Lane used contrasts of light and dark areas in one or another form and degree.

Sometimes he used more obvious pictorial distortions in the earlier works, presumably through untutored inability to reproduce correctly what he wanted. But he was not such a realist that he did not alter a picture for a desired effect. In the relatively early *View of Gloucester Harbor* such intentional distortion is at work in, for him, an extreme form (Figure 11). Here, the telescoping is obvious. It is a typical panoramic view filled with a deceiving variety of activities, showing not only the different types of shipping that have come to Gloucester harbor, but also, in the immediate foreground, a series of individual vistas depicting the various stages of building a boat. Compared to Lane's later works, there is

18. McCormick, 301.

general ineptness and lack of use for the human figure except to distinguish scale. Forms are otherwise stiff and uninteresting.

Here, too, in rudimentary form compared to the later oils is a construction of almost completely horizontal spatial levels and areas. He has given little attention to light or atmosphere as positive working elements. The ships seem to bear little weight for their volume, and while the water is pictorially correct, the scene comprehensively taken is somewhat primitive. In part, this lends it charm. What remains most interesting, however, is the telescoped composition. Should one stand on this beach at the head of Gloucester harbor, he would see such a view, but not within the lateral scale that Lane has produced here. Five and Ten Pound Islands are directly ahead, the fishing piers are at the left, and Stage Fort Park with Dolliver's Neck beyond is on the right. What the artist has done has been to contract the two points of land at either side of the harbor, thereby closing in the far distance and giving the representation an added depth in the middle-ground.

Lane seldom repainted parts of his compositions. His working method was such that after a careful pencil sketch of a scene, which he then worked up into the final oil version, he had slight use for later additions or changes. A completed painting had to exist for itself, and he generally preferred to get to work on another picture rather than to rework finished canvases. One picture in Gloucester, however, called *A Rough Sea* and signed by Lane, has been retouched. Though the reworking may have been done by Elwell or Mellen, that seems unlikely since the canvas was part of a commissioned pair together with a similarly sized view entitled *A Calm Sea*. Ultraviolet light on the stormy version reveals an unfinished hull of an upright three master at the lower right, painted over with choppy seas in heavy oil. The finished result simply portrays a single, different ship in fore-and-aft profile at the center, listing on the waves with a hazy sun glaring on the far horizon.

The major stylistic divisions in the chronology of Lane's work are few. A natural change in style and subject matter must have taken place when he first left Gloucester for Boston in the early 1830's. Though no examples of his youthful sketches or lithographs are known, one may imagine his early style was that purely of the amateur and pupil. The painting, *A Maine Inlet*, in the Karolik Collection at the Boston Museum, has been attributed to Lane as one of his earliest works, and has served as the basis for a possible early excursion to the Maine coast sometime in the 1830's. Mr. Charles Childs, who originally found this work over thirty years ago when Lane was unknown, has recently questioned its attribution, having since seen the great many known Lane works that have come to light. The *Maine Inlet* is unlike Lane on many counts: it has not the feeling of a specific, recognizable place so typical of the artist; it depicts large, well modeled figures of children and a dog in the immediate foreground, uncharacteristic of a man who otherwise did not introduce the human element into his landscapes until much later, and only then in a subordinate role; and its brushwork shows relatively broad, flat areas of local colors applied with a sense of roundness of form. By contrast, the colors of Lane's first dated oils in the 1840's are more broken, his images more primitive, his sense of space and perspective more conceptual than illusionistic (Figure 11).

His work from 1832 or so, when his apprenticeship to Pendleton began, until he returned to Gloucester permanently in 1848 marks the first well documented period of his work, characterized primarily by changes transitional to his mature style. In some of his lithographic views of Gloucester from this period, different parts of the landscape are represented from varying points of view. There is no real organizational unity, rather a composite of distinct, adjacent parts. But from the guidance that he received in Boston and equally from his own imitation of accomplished artists, he soon achieved a professional competence. The earliest signed and dated oil painting recorded is the *Cunard Liner "Britannia"*

in Boston Harbor of 1842. Other early works from the forties include small scenes in Gloucester and portraits of oft seen ships in Boston Harbor, which suggest that Lane began merely as portraitist of local topography and ships.

A second period covering his last fifteen years in Gloucester is more complex, principally because there is much more work to examine. If a further division were to be made, it would be between the relatively different types of marine paintings that he produced during these years. As Gene McCormick has pointed out, the first shows more strongly the current Dutch and French influence: the pigments are heavier and more built up, the compositions are dramatic, and Lane is evidently concerned with the special optical effects of light playing on surfaces. In these paintings, like *A Smart Blow* (Figure 8), he is interested in atmosphere as a tangible element in space for its own sake, surrounding objects and helping by means of light to delineate surfaces or mold volumes.

As he developed his own brand of Impressionism, he unconsciously anticipated the later efforts of Winslow Homer and the more avowed American Impressionists of the last half of the nineteenth century. Though he was no pioneer or revolutionary, he did create his own unique method and technique. By the end of the 1850's, however, he had discontinued this manner of heavy oil brushwork and returned to a tighter style of local shipping scenes and specific landscapes. Hence the paintings of the last ten years of his life resemble more the Boston Museum's *Ships in the Ice off Ten Pound Island*, perhaps his best and certainly his most publicized work (Figure 15).

In the light of this reversion to an earlier manner, the question is naturally raised whether his style declined in quality towards the end of his life. Are the paintings of these last ten years less interesting because he may have turned his back on modernism and reverted to what was his forte? The reason why critics have asserted a decline is primarily his unfulfilled essay into Impressionist color and brushstroke. Yet, while he renounced the more daring possibilities in this area, he kept to the end those qualities for which he is most admired: his accuracy of recording, his subtle sense of pictorial construction, and his direct reproduction of luminosity and atmosphere.

As always, the works themselves answer such questions better. The lithographs, for example, have noteworthy characteristics of their own. In this medium, as in painting, he did not merely keep abreast of contemporary European and American efforts, but self-reliantly explored new possibilities. Once he had mastered his materials at Pendleton's by producing a variety of music sheet covers or putting on stone the painted views of other artists, he set out to understand and gain the best of the graphic method.

Consequently, his rendering of blacks and whites, his lines, crosshatchings, and tonal gradations and relationships, produced in his best lithographs sensations of light and atmosphere quite different from those deriving from oil. Effects of chiaroscuro, space, and air took on a sparkling richness that came only from his feeling for the stone and what could be done with it. His marine lithographs were almost unique in kind and quality. No other lithographer specialized in marine views, and even the work of artists in portraits or landscapes seldom matched his.

Occasionally, Rembrandt Peale achieved similar effects of shadow and highlight in his portraits, but there are few contemporary landscapists who could combine Lane's ability to exploit his material and to compose a large picture on stone. Views of old estates or familiar landmarks in the area were popular subjects for commissions, but few of these have more than topographical importance. Here, as in his painting, Lane was still the faithful recorder of nature, yet he gave to his lithographic views an artistic coherence and a fresh sense of the character of what he saw.

When color or chromolithography was later introduced, he again applied his ingenuity. Some of the color views that he produced in his maturity were actually tinted during the printing process itself; others he colored by hand afterwards. He found the color crayon especially adaptable to capturing strong atmospheric effects. Yet he, typically, did not overdo his colors—which were generally soft and cool, although never thin. He used them to fill in large areas and to highlight crucial details, but kept, nevertheless, a total sense of balance. The unsubdued white of the paper and the strength of his line kept their roles of expression. His frequent lithographic subscriptions meant an added source of income. After his return to Gloucester, he sold several series of harbor and town views to the local residents. Comment in the

Gloucester newspapers indicates that his work was favorably received, and the editors kept close watch on the progress of each new series.

Though few lithographs from his earlier period in Boston still exist, one such print, dating from 1838, a *View of the City of Washington*, now in The Mariners Museum, Newport News, Virginia, must derive from the Boston years. It is a color lithograph after a drawing by P. Anderson, put on stone and colored afterwards by Lane. The firm of Moore and Anderson of Boston published it. Since Lane's original views are marked with "drawn from nature," it is highly unlikely that Lane personally saw this view of the capital or made a trip there at this point in his practice.

This lithograph is interesting in its panoramic dimensions and broad expanse of middle and far distance activity. In this respect it is unusual for Lane who ordinarily chose a vantage point closer to his subject and brought in the beholder at a much closer range. The remove and detachment no doubt derive in part from Anderson's original; yet these qualities draw the eye all the quicker past the monotonous dark foreground to the display of different sailboats and steamships in the middleground. The far distance itself is notable for the microscopic reproduction of the city plan and buildings spread over the low rolling hills. The style is decidedly early for Lane, as judged by the flat, opaque treatment of the water and by the barely more than adequate painting of the right foreground houses and sky beyond. Recession and simplicity of design provide an odd method of unification. This is one of the few instances in Lane's work where he views his vista from above. The horizon is high and the sky constitutes only a third of the picture space. The parts shown in shade or light are still experimental, and only a hint of what Lane is seeking to do with atmospheric luminosity exists here. The photographic quality is present but the capturing of mood is yet nascent, and the production remains somewhat metallic and impersonal.

A View of the Town of Gloucester, Mass. may be the best example from Lane's youthful style of the 1830's (Figure 12). Several copies exist of this unusually bold scene that exhibits his early discovery of chiaroscuro. Three are hung in the Cape Ann Historical Association; another, in The Mariners Museum, is color tinted; the New York Public Library owns still another; a

sixth recently belonged to the Shore Galleries, Boston; and a number are in private collections.

Lane has here brought his vantage point much closer to the subject. The influence of Dutch and French painting is clear. This is one of Lane's first and certainly most dramatic experiments with the possibilities of light and shadow in a composition. There is almost an excess of severe lighting as the eye moves swiftly from area to area. But the compositional unity dominates, however precariously, and a sense of rationality and control is to be felt in the value changes and spatial depth. In a technique that he was to pursue later, he has made the horizon and distant shoreline congruent but, in contrast, has viewed the near foreground from above. The spectator's eye thus slips down into the picture, as it were, and across to the background. The water and the buildings have a primitive, even conceptual, character in their surface flatness. Unlike the Washington scene, the individual elements here are charming in their directness and interesting in their design within the picture.

The introduction of the human figure is inconspicuous but notable. Lane generally included figures in his landscapes only as resting points in the total design or as means of fixing scale. Here the proportion of the tiny figures in the right middleground is inadequate for the context. It is only in his much later oils of the 1850's and 1860's that he successfully masters this problem. The people in the foregrounds of such pictures as his *View of Baltimore* and a few of Gloucester have a convincing realism and an interest for their own sake that are lacking here (Figure 2).

This lithographed view of Gloucester also marks Lane's first experimentation with ship's reflections in water, another task that he was to surmount effectively in his mature work. Fullness of modeling and volume, particularly in portraying ships, likewise awaited more competent treatment in the following years. The details here of shipping and of the town, carefully including the gambrel-roofed house at the lower right, have their usual illustrative significance. One should also note how the occult balance of the oval formations of harbor line below and clouds above creates a restful focus. Although early, this is one of the most satisfying representations of Lane's bold search for expressive values.

A lithograph of 1855 executed after sketches that he had made on his summer trips to Maine shows *Castine from Hospital Island*.¹⁹ The style is at last firm and fully controlled, and years of practice have produced a smooth pictorial scene characteristic of his best work. By this time he has noticeably lowered his horizon. The clouds, charged with mood and tangibility, are no longer a weak curtain-drop in the background. The same sky and air uniformly fill all parts of the scene and draw the spectator directly into the view. Like most of the later lithographs, the *Castine* view is structurally simple, without the subtle complexities of Lane's larger oils of the same period. The treatment of the water in a slightly heavier stroke, delicately highlighted, gives it coherence and substance. Small areas of sails and wooden planks in the foreground, now lighted without exaggeration, direct the eye to the important parts or objects of activity, while never denying or overdramatizing the view as a whole. The scale, too, is completely proportioned and the point of view is even. He has also developed his former topographic concern with detail to a fuller, but now less obvious, accuracy.

One other lithograph, of which the Cape Ann Historical Association owns two copies, deserves parenthetical mention: a print of *Gloucester Harbor from Rocky Neck* that has been painted over by Lane to look like an oil painting. The bearing of his lithographic training on his pictorial style in oil is usually neglected. Like Copley in the preceding century, Lane carried over the style and techniques of the graphic arts into his later painting, and many instances of his attention to linear detail and contrasts of light and dark in the large canvases reflect his earlier apprenticeship. Examples of this care in his canvases sometimes anticipated a lithographic series that was to follow. The dependence on clear detail is obvious, but lithographic copies of an oil, like the Baltimore views, also provided an inexpensive and versatile means of popularizing an artist's work. Even so, the artistic value of Lane's lithographs has been neglected by most American art historians. Like the once longstanding evaluation of his paintings, the common attitude has viewed the lithographs as little more than competent topographic reproductions.

¹⁹. Reproduced in Essex Institute *Historical Collections*, XCVIII (April 1962), opp. III.



FIG. 15 SHIPS IN ICE OFF TEN POUND ISLAND, GLOUCESTER.
OIL ON CANVAS. 12" x 19 $\frac{3}{4}$ ".
UNSIGNED AND UNDATED.
COURTESY, MUSEUM OF FINE ARTS, BOSTON, M. AND M. KAROLIK COLLECTION.



FIG. 16 OWL'S HEAD, PENOBSCOT BAY, ME.
OIL ON CANVAS. 16" x 26".
1862. SIGNED, DATED, AND TITLED ON REVERSE.
COURTESY, MUSEUM OF FINE ARTS, BOSTON, M. AND M. KAROLIK COLLECTION.



FIG. 17 THE U. S. FRIGATE "PRESIDENT"
ENGAGING THE BRITISH SQUADRON,
1815. OIL ON CANVAS. 28" x 42".
SIGNED AND DATED.
COURTESY, CORCORAN GALLERY OF ART, WASHINGTON, D. C.,
LANSDELL K. CHRISTIE COLLECTION.

One may especially regret the rarity of Lane's late lithographs, most of which were destroyed in the Gloucester fire of 1864. Some four dozen lithographs have been accounted for from his whole career, and a few more will doubtless come to light. It is likely that he produced up to sixty in the course of his life. Those that exist will meanwhile testify to a remarkable phase in the artist's career. It is not a small merit to have solved distinctively the different problems of lithography and oils.

A second major area of Lane's art, and one nearly as worthy of interest, is his drawings, of which the most complete collection belongs to the Cape Ann Historical Association (Figure 13). It is both fortunate and fitting that they should be thus accessible; only a few more are known outside this collection. Although a full and valuable discussion of these drawings by Mr. Alfred M. Brooks appeared in the Essex Institute *Historical Collections* of January 1945, it may be useful to relate the drawings somewhat more closely to the rest of Lane's work.

Except for his training in Boston during the 1830's and 1840's, he was almost entirely self-taught, and the periodic pencil sketch not only provided a challenging diversion but was useful for preliminary studies of scenes that he later wanted to paint. These brief outlines were a means of capturing a momentary mood or design which he could later modify, enlarge, or incorporate into a larger oil work.

With one or two exceptions in thin ink washes and one in light oil, the drawings were pencil sketches of varying completion and quality. His technique first involved a delicate and barely visible outline of the subject before him. Several of the sketches stop here, but with many others he went further, probably in proportion to the time available. In the more finished drawings he reinforced his initial impressions with firmer lines and, in some cases, added shading and texture. He usually took the broad side of a pencil to make wide smooth shadows on rocks as he groped towards the final arrangement of lights and darks for the oil version. Occasionally he created textures or contrasting gradations in values by means of fine crosshatching. He was always aware, even in these drawings, of the effects of light and atmosphere.

Although none of the drawings is finished in the ordered and lucid manner of an oil painting, these preliminary drafts indicate

Lane's mental exploration and visual laying out of his subject matter. The lines in these drawings are almost always sure in touch and firm in direction, but seldom heavy and never labored. The style of Lane's line is of three types: quick, impressionistic motions for representing and defining trees or shrubbery; long, slow curves for shorelines or the receding planes of a panoramic landscape; and flat, repeated lines for shaded areas, to indicate volume, surface texture, or shadow. In the bigger sketches he seldom cared to go beyond the stage of outline. He ordinarily saved additional shading and retouching for close views of small details such as a single rock, fence, or ship's hull.

As Mr. Brooks points out, these drawings may now be seen both as instructive first-stage expressions of Lane's pictorial ideas and as interesting creative or artistic acts in their own right. In either case Lane has almost unwittingly left in these sketches pictorial records of great accuracy of the views that he portrayed. His record of Gloucester, for instance, between 1830 and 1865 is complete. His eye explored every area of the town, the surrounding land and water, and surveyed as well the various ships making temporary or permanent port in the harbor. Like the paintings which succeeded them, these drawings have a special documentary value. He also sketched continually on his excursions along the Maine coast, and his visual notations suggest a diary with intimate comment on everyday details and endless fascination in the variety of a changing shoreline. There are no known drawings dated before 1850; all those in Gloucester at the Cape Ann Historical Association fall between 1850 and 1864, a period that coincided with Lane's most important work. This group of one hundred pencil drawings forms a convenient unit of his artistic work for special consideration. The subject matter of forty of them is of varied views of Gloucester and its environs, while another thirty-five portray scenes along the Maine coast. The remainder comprise miscellaneous small studies of rocks, yachts, barges, ships' hulls or parts, a view of Boston harbor, four of the shore near Manchester, and two amusing and unusual sketches of cows. The sketch of Boston harbor, because it is undated and on darker paper than the rest, is most likely a drawing of a few years before the period of the others, made while Lane was active in Boston.

Included in the Gloucester scenes are views of the then oldest house in town and the Parson White Town Parish House; from both of these sketches Lane prepared prints which were to serve as illustrations for Babson's *History of Gloucester* published in 1860. Another sketch is a specific study for his oil painting, *Brace's Rock*, showing even here in an initial outline the artist's delicate but firm line, his sense of shadow, volume, object and space, his ability to reproduce detail without crowding, and above all, his feeling for clarity. The last drawing is of Old Neck Beach at Manchester, executed on Lane's final excursion there sometime in the last half of 1864.

On the average these sketches have been made on sheets ten inches high and twelve inches long, but in almost all cases he has attached sheets together, lengthening his scenes to panoramic dimensions, many measuring between thirty and forty-five inches in length. Several of the drawings have been signed and dated by Lane himself, as the handwriting shows when compared with his will. In most instances additional notes have been added by Joseph Stevens, who accompanied Lane on most of his sailing trips. The names of others who went with them, the date even to the month and day, and the places visited are often indicated. Thirty-two refer to one or more paintings that were later made from the sketches, and almost always to the patron or recipient.

Of particular note are a few sketches of Riverdale, a fence gate and a hay wagon, in preparation for the larger oil painting (Figure 10). Likewise, there are several studies of the Babson and Ellery Houses in Gloucester which relate to the oil painting of the same subject. These two instances reveal Lane's technique of studying objects or areas of a large scene in detail and building up a picture as a composite structure of related parts.

The seascape and shoreline views also reflect his facility with accurate recording and scale, but more, his sense of depth and space in a comparatively small composition. The viewpoint in these shoreline views, whether near Gloucester harbor or some Maine island, reveals that these sketches were made from the deck of a vessel lying off shore. In fact, since such a large percentage of Lane's sketches and oil paintings view shorelines from some distance off shore, Mr. Charles Childs has held that Lane, as a cripple, may have felt ill at ease circulating among crowds on

shore. Rather, the artist may have discovered his fullest liberty of movement and self-expression moving in a small craft with only a few of his closest friends like Stevens to help. Gloucester newspaper reviews further recount that on some occasions Lane "was hoisted up by some contrivance to the mast-head of a vessel lying in the harbor in order that he might get some particular perspective that he wished to have."²⁰

Lane used his drawings specifically to master problems of perspective and spatial recession. He was able with a few lines to delineate a scene sensitively and firmly, working with a restraint that best suited his sense of gentle understatement. By means of a low shoreline that served simultaneously as the horizon he, visually speaking, first brought the beholder into the lower part of a picture and gave him the feeling of space or atmosphere expanding above.

Lane's method also involved the use, when necessary, of a coördinate system for transposing objects from one scale—that of a photograph or of someone else's sketch, engraving, or lithograph—to that of his own work. Several drawings in this group have been lined off into square segments to aid in establishing perspective or in transposing some object. Mr. McCormick has best summarized Lane's method:

By running lines from a segment of the coördinate to the vanishing point on the horizon, he achieved precise placement of objects in space . . . In a drawing called *Looking up Portland Harbor*, dated August 1863, there is an X mark in the water to the lower right with the notation that the steamer "Harvest Moon" is to be placed there, revealing Lane's habit of not drawing in his ships. Lane had in this case a unique method for putting in his ships. He used a photograph of the "Harvest Moon," and by ruling on it coordinates to a $\frac{3}{8}$ inch scale and numbering them, he could transfer the ship to the painting with utmost precision.²¹

Finally, Lane was able to achieve the effect of distance and recession in his work, regardless of size, through building up nearly parallel lines or layers to suggest planes of depth. Yet he never does so at the expense of delicate draughtsmanship. "In nothing does Lane's drawing measure up to the standard of delicacy

20. "C. A. S. L. and H. A. Weekly Column on matters of local interest," miscellaneous newspaper clipping, undated and unsigned. Collection of the Cape Ann Scientific, Literary, and Historical Association.

21. McCormick, 288-301.

better than in his depiction of the long, subtle curve of a beach or yet the subtler curves of a salt-creek twisting and doubling upon itself through reaches of a marshland."²² What is significant is that when his pencil line takes on the weight of oil, these remarks are equally applicable.

By far the most complex, fascinating, and appealing of all of Fitz Hugh Lane's creative production are his oil paintings, the medium in which he was most expressive. At present, there is record of over one hundred oils that may definitely be attributed to him by signature or critical scrutiny of style. This list is increased by almost another hundred works which are lost, insufficiently documented, or whose attributions have been questioned. Many of the titles in this second group are doubtless duplicates because of confused sources, lack of information, or improper listing in the past. Beyond these, Lane probably painted another twenty-five to hundred which still remain to be identified correctly (see Checklist).

The bulk of the oil paintings are marines, yet nearly half of them include landscape. The view of *Gloucester From Brookbank* (Figure 14) is perhaps one of the most satisfying in its combination of land and seascape. Although undated, it exemplifies Lane's mature manner of painting at its best, carefully balancing factual recording with interpretation. A few of his works are pure landscapes, but most are shoreline or harbor views combining ship scenes and bits of landscape. The remainder, not so large a percentage as commonly thought, are pure seascapes including boat portraits and yacht races. Approximately a third are unsigned or undated, creating a frustrating problem for the student. Some paintings may, of course, be safely given to Lane on grounds of style or technique alone; yet the recent challenge of copies by Mellen or Elwell could easily arise in the less successful works. The artist signed his name most often as "F. H. Lane," sometimes with "Fitz H. Lane," and only rarely with "Fitz Hugh Lane" or "F. H. L." The names "Fritz H." and "Fitz Henry" in some biographers' accounts are mistaken readings of older references or confusions with other members of the Lane family. Lane himself never went by either of these last names nor signed any of his work with them.

22. Brooks, "Lane's Drawings," 85.

The major stylistic changes and development of the oils is clear from three selective views of Gloucester. The first is a *View of Gloucester from Rocky Neck* done in 1844. Like Lane's lithographic studies of the same period, this picture views the town from an almost detached distance. A pristine clarity illuminates and coördinates the whole scene. Its coloring is pale, and despite a certain asserted recession in the middle distance, the painting, as a whole, has a flatness and stiffness which Lane does not overcome for a few more years. While he has devoted great care to the treatment of a dramatic sky, it is neither excessive nor burdensome. He reproduces with lucid and even microscopic detail the lay of the town across the harbor. The foreground is unusually active and more interesting than in other compositions of this time. He has expressed his figures with a fluid ease and modeled the rocks with a feeling for texture and surface. He has utilized adroitly his small pencil sketches for such portions of his paintings.

An obvious pleasure must have entered the intricate variations of portraying ships; each vessel is a study in itself. The whole vista is filled with luminosity, but the water surface remains hard and brittle as in the early lithograph *View of the Town of Gloucester* (Figure 12). The weight of the sailboats does not quite penetrate the surface convincingly. He is experimenting with reflections, but these too are scarcely more than conventional, and he lacks as yet the full facility to charge them with pictorial interest.

In a canvas of the next decade Lane displays his final mastery of water surfaces under different conditions of light. *A View of Gloucester in 1852* has no immediate foreground; rather, the view across the harbor commences directly with the water which indicates that it was painted from a boat off shore. With his friend Stevens to row him about, Lane was thus able to capture a view that he particularly wanted to record correctly. The painting reflects better than most his awareness of the dark atmospheric effects of Dutch marines. The surface of the water, though flat, acquires softness from the air that permeates the composition. The boats' reflections are now artistically convincing and useful, adding a dimension of mass and depth where before they had been inconclusive.

Finally, a landscape of 1863, still another decade later and just two years before Lane's death, will serve as a summary ex-

ample of his style. Though it is not well known, the *View of Riverdale* advantageously shows Lane at work outside of his familiar seascape subjects, and its utter command of style reiterates that at the age of fifty-nine he suffered no artistic decline (Figure 10). Commissioned by Nathaniel Babson, it formed a pair with an equally good landscape, a *View of the Babson and Ellery Houses, Gloucester*, for the Babson family. Both now hang in the Cape Ann Historical Association, gifts of a later family owner, Roger W. Babson.

Stylistically, the scene has lost some of the more concentrated atmospheric effects in which he had earlier indulged, but it has retained and perhaps advanced Lane's capability for representing effects of luminosity. A strong light in nearly neutral colors pervades the sky, increasing in intensity from the middleground into the far distance. Lane now achieves his perspective more by atmosphere and lighting than by scale or sharpness of detail. There is no trace of harshness, and a close examination of the painting reveals the subtlety of its panoramic recession and spatial expansion. Though inconspicuous in the whole, every detail is precise. He prepared this work from a series of small pencil studies which one may see for comparison close at hand. Though the foreground may at first appear somewhat monotonous, scrutiny makes clear the tactile realism of the grass and haystacks.

Nowhere in all of Lane's work is there a curved line such as that of the road and fence crossing the middleground. The hand that draws and fills in this line, as well as the almost unseen lines of a river winding through marshlands in the distance, is representative of Lane's best draughtsmanship. The major elements of trees, rocks, and haycart stand out by their contrasting circular silhouettes of light against dark and dark against light. He places them unobtrusively along the arms of a flattened X design. Yet within the construction the central horizontal curve avoids monotony and rigid division of the picture space by the masterful interruption of the haycart, which stands at the crossing of these directional axes and invites the eye to join it on the journey into the fields beyond.

Glistening nuances of naturalistic light and shade mould the hay masses just as they lend texture to the trees in the middle distance. Soft wisps of pink, yellow, and cream are glazed into the

sky, making this void a triumphant area of interest. The painting has flexibility within a total coherence; everything is fluid yet uniformly related. There are no loose edges, no diverting extravagances. Lane's pastoral is the equivalent of lyric poetry. His utterance rests here, quiet in its success.

As an artist of the early and mid-nineteenth century, Fitz Hugh Lane has suffered in reputation from public deficiencies in art education, criticism, and connoisseurship, some of which have persisted in milder form until recent years. It is gratifying to see new understanding of the art of this period, and one may hope that both Lane and his contemporaries will increasingly receive the admiring attention that they deserve.

In spite of minor changes his style is singularly consistent, and his art gained in quality as he proceeded. His total work is a curious mixture of the classical and romantic, combining lucidity of vision and stability of structure with mystery and inner movement. As an independent he is difficult to compare with other artists, although his preëminence in his genre and generation was the fruit not merely of independence. His was a voice that joined many others in recording with pleasure the country and society that he knew. His topical importance for American history is considerable. But partly, no doubt, through his triumph over infirmity he was able to win peace from a period of vivid and even violent change. In acknowledging time, he seemed to refine it and make it live in the moment of his vision. It is a paradox that so documentary a style should find embodiment in a mood of timelessness.

CHECKLIST OF LANE WORKS

[NOTE: *Group A* lists *chronologically* known Lane works, in order: Oil Paintings and Lithographs. Watercolors and Pencil Drawings follow, listed *alphabetically*.

Group B lists *alphabetically* Lane works whose current locations are unknown, attributions are in question, or description is incomplete.

Group C lists Copies after Lane.

All sizes are given in inches, height by width.]

Abbreviations:

AAS	American Antiquarian Society, Worcester, Mass.
BA	Boston Athenaeum
BMFA	Museum of Fine Arts, Boston
BS	Bostonian Society, Old State House, Boston
CASLHA	Cape Ann Scientific, Literary, and Historical Association, Gloucester
EI	Essex Institute, Salem, Mass.
LC	Library of Congress
MM	The Mariners Museum, Newport News, Va.
NYPL	New York Public Library
PM	Peabody Museum, Salem, Mass.
SM	Shelburne Museum, Shelburne, Vt.
SMGH	Sargent Murray Gilman Hough House, Gloucester
YUAG	Yale University Art Gallery, New Haven, Conn.
Inf. inc.	Information incomplete
Inf. sup.	Information supplied
Lith.	Lithographed
Loc. unkn.	Location unknown
Pub.	Published

A. KNOWN LANE WORKS

OIL PAINTINGS (138)

1. 1840's *Arrival of the Cunard Steamship "Unicorn" in Boston Harbor, being greeted by the Revenue Cutter "Hamilton"* Oil on canvas. 16 x 22. Unsigned. BS.
2. *Salt Island, Gloucester* Oil on canvas. 27 x 46½. CASLHA.
3. *The Ship "Michelangelo"* Oil on canvas. 26 x 36. Sold by the Vose Galleries, Boston to the Seaman's Bank for Savings, N. Y.
4. *Ten Pound Island, Gloucester* Oil on canvas. 17½ x 29½. CASLHA.
5. 1841-2 *View of Boston Harbor with Constitution Wharf* Oil on canvas. Ca. 14 x 18. Unsigned. On reverse: "O. Stearns, 5½ Tremont Row." Stearns was at this address only during these two years. Mrs. B. K. Little, Brookline, Mass.
6. 1842 *Cunard Liner "Britannia"* Oil on canvas. 29¾ x 41¼. Dated and signed lower right: "F. H. Lane." PM.
7. *Ships in a Rough Sea* Oil on canvas. 20¼ x 30¼. Signed and dated lower right: "F. H. Lane." Donald Hood, Brookline, Mass.
8. 1844 *View of Gloucester Harbor from Rocky Neck* Oil on canvas. 29½ x 41½. Signed: "F. H. Lane." CASLHA.
9. 1845 *Yacht "Northern Light" in Boston Harbor* Oil on canvas. 18¾ x 26. After a sketch by Robert Salmon. SM. Fig. 7.
10. 1847 *Ships Leaving Boston Harbor* Oil on canvas. 20 x 30. Signed and dated. SM.
11. *View of Gloucester Harbor* Oil on canvas. 23 x 35½. Dated and signed lower right: "F. H. Lane." CASLHA. Fig. 11.

12. 1847
cont. *View of Little Good Harbor Beach, Cape Ann*
Oil on canvas. 20 x 30. Signed lower left:
"F. H. Lane." R. I. School of Design Mu-
seum of Art, Providence.
13. Ca.
1848 *View of Half Moon Beach in Stage Fort Park*
from Gloucester Harbor Oil on canvas. 15½
x 23½. CASLHA.
14. 1848 *Gloucester Harbor* Oil on canvas. 27¼ x 42.
Signed and dated lower right: "F. H. Lane,
Jan. 1848." Sold by Vose Galleries, Boston
to Richmond Museum of Fine Arts, Vir-
ginia.
15. *Harbor Scene* (The Fort and Ten Pound Is-
land, Gloucester) Oil on canvas. 20 x 30.
Dated and signed lower right: "F. H. Lane."
Newark Museum, N. J.
16. *Owl's Head Lighthouse* Oil on wood. 9 x 13.
Signed and dated lower right: "F. H. Lane."
Berry-Hill Galleries, N. Y.
17. Ca.
1849 *Fresh Water Cove from Dolliver's Neck* Oil
on canvas. 24 x 36. Karolik Col., BMFA.
18. 1849 *Gloucester, Stage Fort Beach* Oil on canvas.
24 x 36. Dated and signed lower right: "F.
H. Lane, 1849." Gordon Abbott, Manches-
ter, Mass.
19. 1850's *Blue Hill, Maine* Oil on canvas. 20 x 30. Un-
signed. Private col., Newport.
20. *Boston Harbor* Oil on canvas. Private col., Con-
cord, Mass. Inf. sup. by C. D. Childs.
21. *Boston Harbor, Sunset* Oil on canvas. 24 x
39¼. Unsigned. Sold by Kennedy Galleries
to Bronson Trevor, N. Y.
22. *Camden Hills* Oil on canvas. Ca. 17 x 23.
Francis Hatch, Jr., Beverly Farms, Mass.
23. *Camden, Maine* Oil on canvas. 23 x 34. Sold
by the Old Print Shop to W. G. Davis, N. Y.

24. 1850's cont. *Camden, Maine* Oil on canvas. 22 x 36. Sold by Vose Galleries, Boston to W. Claflin, Jr., Boston (1954).
25. *Close Hauled in a Gale* Oil on canvas. 22 x 36. Signed. Francis Hatch, Boston.
26. *Entrance to Camden Harbor with Negro Island* Oil on canvas. 18½ x 30. Unsigned. Private col., Newport.
27. *Maine Coast* Oil on canvas. Private col., Hamilton, Mass. Inf. sup. by Max Webber, Middleton, Mass.
28. *Maine Cove at Sunrise* Oil on canvas. 20¼ x 30. Unsigned and undated. Donald T. Hood, Brookline, Mass.
29. *Moonlight Fishing Party* Oil on canvas. 19 x 29. Signed: "G. Merchant, Jr. from F. H. L." Lawrence Fleischman, Detroit.
30. *Moonlight on a Bay* Oil on canvas. 13 x 20¼. Unsigned. SM. Fig. 6.
31. *Moonlight Scene: Gloucester Harbor* Oil on canvas. 13 x 20. Unsigned. J. Wilmerding, Cambridge, Mass. See also no. 395.
32. *Off Mount Desert Island, Maine* Oil on canvas. 20 x 33. SM.
33. *Pavilion Beach, Gloucester* Oil on canvas. 15½ x 20½. On reverse: "Early Morning, Pavilion Beach, Gloucester. F. H. Lane fecit. D. Jerome Elwell touched it, March 13, 1891." Pencil sketch in CASLHA. Mrs. B. K. Little, Brookline, Mass. See no. 251.
34. *Shipping in Down East Waters* Oil on canvas. 18 x 30½. Farnsworth Museum, Rockland, Me.

35. 1850's cont. *Ships and Shipping off the Maine Coast* Oil on canvas. Ca. 28 x 36. Private col., Canton, Mass. Inf. sup. by C. D. Childs.
36. *Ships in Ice off Ten Pound Island, Gloucester* Oil on canvas. 12 x 19 $\frac{3}{4}$. Karolik Col., BMFA. Fig. 15.
37. *Somes Sound, Mt. Desert Island, Maine* Oil on canvas. 10 x 14 $\frac{1}{2}$. Commissioned by Mrs. Harvey C. Mackay. CASLHA.
38. *Sunrise along the Maine Shore* Oil on canvas. 15 $\frac{1}{2}$ x 24. Unsigned. Private col., Newport.
39. *Sunset Scene* (Pretty Marsh, Mount Desert Is.?) Oil on canvas. 10 $\frac{1}{2}$ x 18. Farnsworth Museum, Rockland, Me.
40. *Ten Pound Island from Field Beach, Gloucester* Oil on canvas. 21 $\frac{1}{2}$ x 35 $\frac{1}{2}$. Gift of Mrs. Isabel B. Lane. CASLHA.
41. *Three Master in Rough Sea* Oil on canvas. 15 $\frac{1}{2}$ x 23 $\frac{1}{2}$. CASLHA.
42. Ca. 1850 *Castine* Oil on canvas. 21 x 33 $\frac{3}{8}$. Formerly owned by Mrs. Leary Swan, West Roxbury, Mass. (1938). Maxim Kalolik, Newport (1963).
43. *Entrance to Gloucester Harbor* Oil on wood. 9 $\frac{3}{4}$ x 14 $\frac{1}{2}$. Probably showing the Old Fort and Dolliver's Neck on right. CASLHA.
44. *View of Baltimore* Oil on canvas. 18 $\frac{1}{2}$ x 28. Unsigned. SM. Fig. 2.
45. *The Yacht "America"* Oil on canvas. Mr. Francis Hereschoff, Marblehead, Mass. Inf. sup. by A. M. Brooks.
46. 1850 *Gloucester Inner Harbor* Oil on canvas. 24 x 36. Dated and signed: "F. H. Lane." MM.

47. 1850
cont. *Penobscot Bay from the Southwest Chamber Window*, 1850 Oil on canvas. $11\frac{1}{8} \times 17$. Titled, signed and dated on reverse: "F. H. Lane to J. L. Stevens, Jr., 1851." Also attached is a card reading: "This painting of Penobscot Bay, Me. showing a corner of the homestead where F. H. Lane lived with my husband's grandfather Joseph L. Stevens, [signed] Mrs. George Stevens, Gloucester, Mass." Farnsworth Museum, Rockland, Me.
48. *New York Harbor* Oil on canvas. 36×60 . Dated and signed: "Fitz H. Lane." Karolik Col., BMFA.
49. *Ship on a Lee Shore* Oil on canvas. 18×30 . Signed and dated lower right. Sold by Vose Galleries, Boston to Victor Spark, N. Y. (1952).
50. *The U. S. Frigate "President" Engaging the British Squadron*, 1815 Oil on canvas. 28×42 . Signed and dated. Lansdell K. Christie Col., Corcoran Gallery of Art, Washington, D. C. Fig. 17.
51. Ca.
1851 *Boat "General Gates" on Penobscot Bay* Oil on canvas. 12×18 . Private col., Newport.
52. *Moonlit View of Castine Harbor and Town* Oil on canvas. Castine Public Library, Castine, Me.
53. *View of Castine from above the town* Oil on canvas. Castine Public Library, Castine, Me.
54. 1851 *At the Fishing Grounds* Oil on canvas. $17\frac{1}{4} \times 26\frac{1}{4}$. Signed and dated: "F. H. Lane." Gift of Miss Caroline W. Trask, BMFA.
55. *Brig off a Lee Shore* Oil on canvas. 24×36 . Dated and signed lower right: "F. H. Lane." Kenneth White, Winchendon, Mass.

56. 1851
cont. *Captain John Somes* Oil on canvas. 25 x 21.
On reverse: "Copied from the Original, in the possession of Mrs. Collins, by Fitz H. Lane, Sept. 1851." After the portrait in pastel of Somes by Benjamin Blyth in the CASLHA. This is the only portrait in oil by Lane known still to exist. William Webber, Jr., Gloucester.
57. *Clipper Ship "Southern Cross" in Boston Harbor* Oil on canvas. 25 x 38. Signed: "F. H. Lane." Formerly owned by P. M. Hooper, Camden, Maine; sold by Vose Galleries, Boston. S. Wheatland, Brookline, Mass.
58. *Ship "Samuel Lawrence"* Oil on canvas. 27 x 35¾. Signed: "Fitz Hugh Lane." PM.
59. *Ten Pound Island?* Oil on wood. 8¼ x 12½.
On reverse: "Composition, F. H. Lane to J. L. Stevens, Jr., 1851." (In Lane's handwriting.) "D. Jerome Elwell touched upon, March 13, '91." (In Elwell's handwriting.) Mrs. Alice Stevens, Gloucester.
60. *The Yacht "America" winning the International Race* Oil on canvas. 24¼ x 38¼. Signed. After a lithograph by Dutton. PM.
61. 1852 *Entrance to Southwest Harbor* Oil on canvas. 24 x 36. Signed and dated: "F. H. Lane." Private col., Newport.
62. *First Regatta of the New York Yacht Club* Oil on canvas. 24 x 36. Signed: "F. H. Lane." Lewis Gouverneur Morris, N. Y. Inf. sup. by Frick Art Reference Library, N. Y.
63. *New York Harbor* Oil on canvas. 24 x 36. Signed: "F. H. Lane." Lewis Gouverneur Morris, N. Y. Inf. sup. by Frick Art Reference Library, N. Y.
64. *Off Owl's Head, Maine* Oil on canvas. 19 x 23¾. Joined originally with the *Three Master* (no. 69) in a single painting. CASLHA.

65. 1852 cont. *Ship "The National Eagle"* Oil on canvas. Ca. 20 x 32. Commissioned by Francis Fisher, shipowner. H. Cecil Fisher, Dedham, Mass.
66. *Ship "Winged Arrow" in Boston Harbor* Oil on canvas. 23½ x 35¾. Signed and dated lower right: "F. H. Lane." Gift of the Misses Hough, SMGH.
67. *Ship Wrecked on a Lee Shore* Oil on canvas. 27 x 42. Signed and dated lower center: "F. H. Lane." J. Wilmerding, Cambridge, Mass.
68. *Sunrise Through Mist* Oil on canvas. 24 x 36. Signed: "F. H. Lane." Exhibited in the Boston Athenaeum, 1864. SM. Fig. 9.
69. *Three Master* Oil on canvas. 21 x 13½. Joined originally with *Off Owl's Head, Maine* (no. 64) in a single painting. CASLHA.
70. *View of Gloucester in 1852* Oil on canvas. 27¼ x 47½. Signed "F. H. Lane." CASLHA.
71. Early 1850's *The "Cadet" in Gloucester Harbor* Oil on canvas. 15¼ x 23½. CASLHA.
72. *Clipper Ship "Golden Rule"* Oil on canvas. Signed: "F. H. Lane." Private col., Concord, Mass. Inf. sup. by C. D. Childs.
73. *Fishing Boats at Low Tide* Oil on canvas. 12 x 18. Unsigned. Addison Gallery of American Art, Andover, Mass.
74. *Owl's Head, Maine* Oil on wood. 9 x 11½. CASLHA.
75. *Shipping in Boston Harbor* Oil on canvas. 23 x 35½. Signed lower right: "F. H. Lane." Commissioned by Daniel Carpenter Bacon, shipowner. Mrs. G. G. Bacon, Manchester, Mass.

76. Early 1850's cont. *Three Ships* Oil on canvas. $20\frac{1}{4} \times 34\frac{1}{4}$. Sold by The Old Print Shop, N. Y. P. M. Hooper, Camden, Maine.
77. 1853 *Boston Harbor* Oil on canvas. 32×49 . Dated. BS.
78. *Salem Harbor* Oil on canvas. 26×42 . Signed and dated on sail: "F. H. L." Formerly owned by Nathaniel Silsbee, Jr. Maxim Karolik, Newport (1963).
79. 1854 *Boston Harbor* Oil on canvas. 23×39 . Signed and dated lower right: "F. H. Lane." Berry-Hill Galleries, N. Y.
80. *New York Yacht Club Regatta* Oil on canvas. 28×48 . SM.
81. *On the Beach near Gloucester* Oil on canvas. $11\frac{1}{2} \times 17\frac{1}{2}$. Signed and dated: "F. H. Lane, 1854." James M. Brown, III, Corn-
ing, N. Y.
82. *Seashore Sketch* Oil on wood. $6\frac{1}{4} \times 9\frac{1}{2}$. On reverse: "F. H. Lane to J. L. Stevens, Jr., 1854." Mrs. Alice Stevens, Gloucester.
83. Mid-1850's *A Calm Sea* Oil on canvas. $23\frac{3}{4} \times 35\frac{1}{2}$. CASLHA.
84. *On George's* Oil on canvas. $10\frac{3}{4} \times 17\frac{3}{4}$. CASLHA.
85. *A Rough Sea* Oil on canvas. $23\frac{1}{2} \times 35\frac{1}{2}$. Painted over an upright three master and a wharf. CASLHA.
86. *Saint John's, Porto Rico* Oil on canvas. $23\frac{3}{4} \times 36\frac{1}{4}$. Unsigned. MM. Fig. 3.
87. 1855 *Bear Island from the Western side of North-east Harbor* Oil on canvas. 14×21 . Unsigned. Painted from a pencil sketch signed and dated 1855, and "presented as a memento of our excursions" to Joseph S. Hooper, Dubuque, Iowa. Mrs. Alice Stevens, Gloucester. See also nos. 194 and 195.

88. 1855 *Three Master on the Gloucester Railways* Oil
cont. on canvas. $39\frac{1}{4} \times 59\frac{1}{4}$. CASLHA. Fig. 5.
89. 1856 *Maine Coastal Scene* Oil on canvas. $17\frac{1}{4} \times$
27. Signed and dated: "F. H. Lane." Pri-
vate col., Newport.
90. *Off Mount Desert Island* Oil on canvas. Sign-
ed. Brooklyn Museum, N. Y.
91. *A Smart Blow* Oil on canvas. 10×15 . Dated
and signed on reverse: "F. H. Lane."
CASLHA. Fig. 8.
92. *View of Gloucester, Mass.* Oil on canvas. $22\frac{1}{4}$
 $\times 36$. Norman Woolworth, N. Y.
93. 1857 *Study of Ships* Oil on cardboard. $6\frac{1}{4} \times 9\frac{1}{2}$.
On reverse: "Fitz H. Lane to his friend Jo-
seph L. Stevens, Jr., Gloucester, February
14, 1857." Mrs. Alice Stevens, Gloucester.
94. Late *Camden, Maine* Oil on canvas. 20×33 . Sold
1850's by The Old Print Shop, N. Y. Private col.,
N. Y.
95. *Hay Barge in Gloucester Harbor* Oil on canvas.
Ca. 10×15 . Frank T. Barnes, Jr., Win-
chester, Mass.
96. *The Old Fort, Gloucester* Oil on canvas. $12 \times$
 $20\frac{1}{4}$. Unfinished. CASLHA.
97. *Twilight on the Kennebec* Oil on canvas. Ca. 18×30 . Signed. Francis Hatch, Boston.
98. *View of Gloucester Shoreline* Oil on canvas.
 23×38 . Unsigned and undated. J. Wilmer-
ding, Cambridge, Mass.
99. 1859 *Sunset after a Storm* Oil on canvas. 18×30 .
Signed: "F. H. Lane." Sold by Kennedy
Galleries, Inc., N. Y. Private col.
100. 1860's *Coffin's Beach, Sunset* Oil on canvas. $21\frac{1}{4} \times$
 $35\frac{1}{2}$. Signed lower right: "F. H. Lane."
Formerly owned by Capt. Frederick G. Low.
The Low family, Gloucester. See also no.
212.

101. 1860's cont. *The Sawyer Homestead* Oil on canvas. 23½ x 39½. Sawyer Free Library, Gloucester.
102. Ca. 1860 *Beverly Harbor* Oil on canvas. 11 x 16. Francis Hatch, Boston.
103. *Dolliver's Neck and the Western Shore from Field Beach* Oil on canvas. 18½ x 32¾. CASLHA.
104. *The Western Shore with Norman's Woe, Gloucester* Oil on canvas. 21½ x 35½. CASLHA.
105. 1860 *Lumber Schooners at Evening on Penobscot Bay* Oil on canvas. Ca. 28 x 40. Signed and dated lower right: "F. H. Lane." Francis Hatch, Boston.
106. 1862 *Gloucester Harbor* Oil on canvas. 28 x 50. Signed and dated lower right: "F. H. Lane, 1862." Formerly owned by Mervin Piper, Gloucester. Kennedy Galleries, N. Y.
107. *Ipswich Bay* Oil on canvas. 20 x 33. On reverse: "From a sketch made August, 1862." Gift of Mrs. Barclay Tilton, BMFA.
108. *Merchantmen off Boston Harbor* Oil on canvas. 24¼ x 39¼. Signed: "F. H. Lane." SM.
109. *The Old Fort, Gloucester* Oil on wood. 11½ x 19½. CASLHA.
110. *Owl's Head, Penobscot Bay, Maine* Oil on canvas. 16 x 26. Signed, dated, and titled on reverse. Karolik Col., BMFA. Fig. 16.
111. *Owl's Head, Penobscot Bay, Maine* Oil on canvas. Ca. 17 x 23. Francis Hatch, Jr., Beverly Farms, Mass.
112. *Stage Fort across Gloucester Harbor* Oil on canvas. 38 x 60. Signed and dated lower right: "Fitz H. Lane." Gift of Winthrop Sargent, SMGH.

113. Ca. *Brace's Rock, Eastern Point, Gloucester* Oil on
1863 canvas. 10 x 15. Karolik Col., BMFA. See
also nos. 198, 199, and 308.
114. 1863 *Brig "Antelope" in Boston Harbor, July 1863*
Oil on canvas. 24¼ x 36. Signed: "F. H.
Lane." Karolik Col., BMFA.
115. *Lumber Schooner in a Gale* Oil on canvas. 23
x 38. Dated and signed lower right: "F. H.
Lane." J. Wilmerding, Cambridge, Mass.
116. *Sailboats Becalmed East of Marblehead Rock*
Oil on canvas. Ca. 30 x 60. Signed and
dated: "F. H. Lane. 1863." Mrs. Jean F.
Reynolds, Beverly Farms, Mass.
117. *View of the Babson and Ellery Houses, Glou-*
cester Oil on canvas. 21¼ x 35¼. Dated
and signed: "F. H. Lane." CASLHA.
118. *View of Riverdale* Oil on canvas. 21½ x 35¼.
Signed: "F. H. Lane." Gift of Roger W.
Babson. CASLHA. See also no. 282. Fig.
10.
119. Undated *American Privateer seeking refuge in Maine*
harbor while under fire from British sloop
of war Oil on canvas. 14¼ x 21. Signed
lower center: "F. H. L." Private col., New-
port.
120. *Boston Harbor* Oil on canvas. 20 x 30. Un-
dated, signed. Sold by Tillou Gallery, Buf-
falo (1963). Private col.
121. *The "Constitution" in Boston Harbor* Oil on
canvas. Ca. 23 x 36. U. S. Naval Academy
Museum. Inf. sup. by M. V. Brewington
and C. D. Childs.
122. *Fishing Scene* Oil on canvas. 12 x 13¾. Sold
by The Old Print Shop, N. Y. to George B.
Cluett, N. Y.

123. Undated cont. *The Fort and Ten Pound Island* Oil on canvas. 22 x 36. Unsigned and undated. Addison Gilbert Hospital, Gloucester.
124. *The Fort and Ten Pound Island* Oil on canvas. 19 x 29 $\frac{1}{4}$. Unsigned and undated. Mrs. Bertha Pearce, Gloucester.
125. *Fresh Water Cove* Oil on canvas. Miss Adeline Proctor, Gloucester. Inf. sup. by CASLHA and E. Hyde Cox, Manchester, Mass.
126. *Gloucester from Brookbank* Oil on canvas. 20 x 30. Karolik Col., BMFA. See also no. 285. Fig. 14.
127. *Gloucester Harbor* Oil on canvas. 23 $\frac{1}{4}$ x 35 $\frac{1}{4}$. Sawyer Free Library, Gloucester.
128. *Gloucester Harbor* Oil on canvas. Ca. 20 x 30. W. Saville, Waban, Mass. Inf. sup. by Vose Galleries, Boston.
129. *Gloucester Harbor* Oil on canvas. 25 x 35. Signed lower left. Private col., Long Beach, Calif.
130. *Harbor Scene* Oil on canvas. Dr. Dallas Pratt, N. Y. Inf. sup. by J. T. Flexner, N. Y.
131. *Moonlight Scene* Oil on canvas. Norman Woolworth, Winthrop, Me. Inf. sup. by C. D. Childs.
132. *Newburyport Harbor from Salisbury Neck* Oil on canvas. Ca. 13 x 25. On the stretcher: "Newbury pt. harbor from Salisbury Neck, by F. Lane." Said to have been found in an attic in Newburyport; once given to the grandfather of the owner by Lane in return for a favor done by him for the artist. Mrs. George Bushee, Newbury, Mass.
133. *The Ship "Oriental"* Oil on canvas. 23 x 35. Unsigned and undated. Mrs. G. G. Bacon, Manchester, Mass.

134. Undated *Ships off Cape Ann Shore* Oil on canvas. 30 x
cont. 48. Unsigned. The Old Print Shop, N. Y.
135. "*Star King*" Oil on canvas. 28 x 42. Sold by
Vose Galleries, Boston to J. S. Dumont,
Greenfield, Mass. (1956).
136. *Two Ships* Oil on canvas. 17 $\frac{3}{4}$ x 26 $\frac{3}{4}$. Signed:
"F. H. Lane." PM.
137. *Unloading a Ship* Oil on canvas. 11 $\frac{3}{4}$ x 15 $\frac{1}{2}$.
Unsigned. Sold by Vose Galleries, Boston to
H. M. Fuller, N. Y.
138. *Watch House Point* Oil on canvas. 18 x 23 $\frac{3}{4}$.
Unsigned and undated. Gift of Mrs. Marie
Parsons, SMGH.

LITHOGRAPHS (46)

139. 1830's *Byron's Dungeon* Lith. music sheet cover. $\frac{3}{4}$ x
3 $\frac{3}{4}$. AAS.
140. *A Militia Encampment* Lith. music sheet cover.
Herman Williams, Washington, D. C.
141. *View of Lowell, Mass.* Lithograph. 9 x 15 $\frac{3}{4}$.
Lith. by Moore, Boston. Pub. and sold by
E. A. Rice & Co., Lowell. AAS.
142. *View of Old Building at the Corner of Ann
Street, Boston* Colored lithograph. 10 $\frac{1}{2}$ x
13. Lith. by Pendleton, Boston. Shows view
of the Old Feather Store, now razed. BA;
AAS.
143. *View of the Town of Gloucester, Mass.* Litho-
graph. 13 x 19 $\frac{3}{4}$. "Drawn from nature and
on stone by F. H. Lane." Lith. by Pendleton,
Boston. BA; CASLHA (3); MM (colored);
SMGH; YUAG; Phelps Stokes Col., NYPL;
Sandy Bay Historical Society and Museum,
Rockport, Mass.; Shore Galleries, Boston
(1961); F. C. Church, Boston; Donald T.
Hood, Brookline, Mass.; C. F. Pearce, Jr.,

Annisquam, Mass.; Mrs. Alice Stevens, Gloucester (colored); J. Wilmerding, Cambridge, Mass. Fig. 12.

144. 1833 *Love Among the Roses* Lith. music sheet cover. Ca. 9 x 11. Lith. by Pendleton, Boston. AAS.
145. 1837 *Captn. E. G. Austin's Quick Step, "A Yankee Ship and a Yankee Crew"* Lith. music sheet cover. 10 x 13. Pub. by Parker & Ditson, Boston. LC; PM; J. Wilmerding, Cambridge, Mass.
146. *The National Lancers with the Reviewing Officers on Boston Common* Handcolored lithograph. 18 x 22½. After a drawing by Charles Hubbard. "On stone by F. H. Lane." Pub. by Moore, Boston. LC; Karolik Col., BMFA; Phelps Stokes Col., NYPL; BS; State Street Bank, Boston (2); W. B. Osgood, Boston.
147. *View of Gloucester, Mass.* Lithograph. 21¾ x 35½. Lith. by Bradford, Boston. EI; MM; E. Hyde Cox, Manchester, Mass.; C. F. Pearce, Jr., Annisquam, Mass.; Mrs. Alice Stevens, Gloucester; J. Wilmerding, Cambridge, Mass.
148. 1838 *View of the City of Washington*, the metropolis of the United States of America, taken from Arlington House, the residence of George Washington P. Curtis, Esq. Drawn by P. Anderson. "On stone by F. H. Lane." Lith. by Moore and Anderson, Boston. EI; LC; MM; Phelps Stokes Col., NYPL.
149. 1840's *Boston Harbor* Lithograph. Ca. 13 x 20. BA (2).
150. *View of the Great Western and New York Depot at South Cove, Boston* Lith. trade card. 6½ x 12. Lith. by R. Cook, Boston. Tinted. AAS.

151. 1840's
cont. *William H. Ladd's Eating House* Lith. trade card. 7 x 9½. Lith. by J. C. Sharp, Boston. AAS.
152. Ca.
1840 *Burbanville to Blackstone River* Lithograph. 10½ x 16. Lith. by Moore, Boston. BA.
153. *Millbury Village* Lithograph. 10½ x 15. Lith. by Moore, Boston. AAS.
154. *Norwich from the West Side of the River* Lithograph. Leffingwell Inn Museum, Norwich, Conn.
155. *View of the Battle Ground at Concord, Mass.* Lithograph. 13 x 19¾. Lith. by Thayer, Boston. LC; YUAG; Karolik Col., BMFA; Phelps Stokes Col., NYPL.
156. 1840 *The Mad Girl's Song* Lith. music sheet cover. Lith. by Thayer, Boston. LC.
157. *The Maniac* Lith. music sheet cover. 9 x 11¼. "On stone by F. H. Lane." Lith. by Thayer, Boston. LC; Stauffer Col., NYPL.
158. *The Norfolk Guard's Quick Step* Lith. music sheet cover. 7½ x 12¼. (8¾ x 13½ incl. margins.) "F. H. Lane del." Pub. by Oakes and Swan, Boston. LC; Boston Public Library; Society for the Preservation of New England Antiquities, Boston.
159. *On Ellen's Bloom Blushed A Rose* Lith. music sheet cover. LC.
160. 1841 *The Mariner's Return* Lith. music sheet cover. 9 x 11. Pub. by George P. Reed, Boston. PM.
161. *William H. Harrison, Late President of the United States* Lith. memorial print. "On stone by F. H. Lane." Lith. by Thayer, Boston. LC.

162. 1842 *John W. Hawkins* Lithograph. 9 x 10½. After a drawing by T. M. Burnham. "On stone by F. H. Lane." Lith. by J. C. Sharp, Boston. LC.
163. *Alcohol Rocks* Lith. music sheet cover. 8 x 10¼. Pub. by E. W. Bouvé. LC.
164. Ca. *Bowdoin College, Brunswick, Maine* Lithograph. 6 x 11½. Lith. by Lane and Scott, Boston. Pub. by J. Griffin. EI; sold by The Old Print Shop, N. Y., Private col., Boston.
1845
165. *Commercial Coffee House* Lith. trade card. 4 x 6. (9 x 10¼ incl. margins.) For Levi Whitney, proprietor. Lith. by Lane and Scott, Boston. AAS; BA.
166. *Departure of the "Jamestown" for Cork* Lithograph. Lith. by Lane and Scott, Boston. AAS.
167. *View of Gloucester, from Rocky Neck* Colored lithograph. 15¾ x 23¾. (21½ x 35½ incl. margins.) Drawn by Lane. Pub. by Lane and Scott, Boston. BA; CASLHA (2); MM; SMGH; J. Wilmerding, Cambridge, Mass.
168. *View of the Great Conflagration, St. John's, Porto Rico, 14 January* Tinted lithograph. Ca. 20 x 30. "Drawn by Wm. H. Wentworth from an original sketch by Thos. H. Wentworth who was a witness of the scene. F. H. Lane del." Lith. by Moore, Boston. Sold by The Old Print Shop, N. Y.
169. *View of Newburyport, from Salisbury* Lithograph. 15½ x 25. After a sketch by A. Conant. "Drawn on stone by F. H. Lane." Lith. by Lane and Scott, Boston. EI; MM; PM; YUAG; Phelps Stokes Col., NYPL.

170. Ca. 1845 cont. *A View of Newton Center, as seen from Fiske Hill* Lithograph. 9 x 14½. After a sketch by A. Conant. Lith. by Lane and Scott, Boston. Sky tinted. AAS; BA.
171. 1845 *Steam Ship "Massachusetts" in a Squall, 10 November 1845* Lithograph. 9¾ x 14¾. "On stone by F. H. Lane." Lith. by Lane and Scott, Boston. AAS; BMFA; PM (2).
172. *View of New Bedford from the Fort near Fairhaven* Colored lithograph. 16¼ x 25¼. After a sketch by A. Conant. Drawn by Lane. Lith. by Lane and Scott, Boston. Pub. by A. Conant, Boston. BA; MM; YUAG.
173. Late 1840's *Horticultural Hall* Lithograph. 10¼ x 15. Lith. by Lane and Scott, Boston. BA.
174. 1850 *View of Baltimore, from Federal Hill* Colored lithograph. 18 x 27½. "Sketched from nature by F. H. Lane." Lith. by Sarony and Major, N. Y. Pub. by A. Conant. Enoch Pratt Free Library, Baltimore; T. E. Hambleton Col., and City of Baltimore Col., Peale Museum, Baltimore; Karolik Col., BMFA. See also no. 387. Fig. 1.
175. 1851 *View of Gloucester, Mass., from Ten Pound Island* Colored lithograph. Lith. by M. M. Tidd, Boston. BA.
176. 1855 *Castine, from Hospital Island* Colored lithograph. 19¾ x 32¾. Drawn by Lane. Lith. by L. H. Bradford and Co., Boston. Pub. by Joseph L. Stevens, Jr. BMFA; MM; Francis Hatch, Boston; Kennedy Galleries, N. Y. See also no. 206.
177. *Steam Demi-Bark "Antelope"* Colored lithograph. 8¼ x 14¼. "615 tones, painted by F. H. Lane." Lith. by J. H. Bufford, Boston. AAS; MM.

178. 1860's *View of Gloucester* Colored lithograph. Lith. by Bradford, Boston. Pub. by Proctor Bros., Gloucester. BA.
179. 1860 *First Parish Meeting House, 1738-1826* Lith. book illustration. 4 x 6¾. Babson, *History of Gloucester*, opp. p. 498.
180. *Illustration of Fore-and-aft Sail on Mizzen Mast* Engraved book illustration. 2¼ x 2¼. Babson, *History of Gloucester*, p. 254.
181. *Oldest House in Gloucester* Engraved book illustration. 2¼ x 3½. Babson, *History of Gloucester*, p. 452.
182. *Second Parish Meeting House* Engraved book illustration. 2¼ x 3½. Babson, *History of Gloucester*, p. 266.
183. *View of Old Fort and Harbor, 1837* Lith. book illustration. 4 x 6¾. Babson, *History of Gloucester*, opp. p. 474.
184. *The White-Ellery House* Engraved book illustration. 2¼ x 3½. Babson, *History of Gloucester*, p. 230.

WATERCOLORS (6)

185. *Barge "Agenosa" laying in Gloucester Harbor—bound for Surinam* 6½ x 9¾. 8 December 1852. Titled and dated at the bottom. CASLHA. See also no. 329.
186. *The Burning of the Packet Ship "Boston"* 19¼ x 27. 1830. After a sketch by E. D. Knight. CASLHA. Fig. 4.
187. *Castine Harbor and Town* 10¼ x 31¼. August 1851. Painted over a pencil sketch. Karolik Col., BMFA.
188. *Fort George, Castine, Maine* (formerly Penobscot; built 1779) Signed and dated: "F. H. Lane to J. L. Stevens, Jr., 1851." Miss Elizabeth Swan, Boston.
189. *The Old Stevens Homestead, Castine, Maine* (front view) Signed and dated: "F. H. Lane to J. L. Stevens, Jr., 1851." Miss Elizabeth Swan, Boston.

190. *The Old Stevens Homestead, Castine, Maine* (side view)
Signed and dated: "F. H. Lane to J. L. Stevens, Jr.,
1851." Miss Elizabeth Swan, Boston.

PENCIL DRAWINGS (108)

[All except nos. 195 and 270 are in the CASLHA.
Numbers in parentheses refer to CASLHA catalogue.]

191. *Beach and Pavilion Inf. inc.* (72)
192. *Beached Hull* 4 x 15. "F. H. Lane." (83)
193. *Bear Island from the South* 10½ x 16. "F. H. Lane del."
September 1855. (8)
194. *Bear Island from Western Side of Northeast Harbor* 10½
x 21½. "F. H. Lane del." (36) See also no. 87.
195. *Bear Island, Maine* 10¾ x 22¾. "Sketched by F. H. Lane.
Sept. 1855." Mrs. Alice Stevens, Gloucester. See also
no. 87.
196. *Blue Hill* 10½ x 29¾. "F. H. Lane." August 1851. (27)
197. *Boston Harbor* 7 x 19½. "F. H. Lane del." (59)
198. *Brace's Cove, Eastern Point* 10¾ x 15. "F. H. Lane."
August 1863. (4) See also nos. 199, 113, and 308.
199. *Brace's Rock, Eastern Point* 10½ x 15. "F. H. Lane del."
August 1863. Sketch for oil painting of same title. (5)
See also nos. 198, 113, and 308.
200. *"Bugi's Tape" from Borneo and Celebes* 9½ x 13¼.
"Among Lane's papers" (Stevens' notation). (47)
201. *Camden Mts. and Harbor from the North point of Negro
Island* 10½ x 25½. "Made by Lane toward sundown
of our second day's cruise" (Stevens' notation). Sep-
tember 1855. (38)
202. *Camden Mts. from the Penobscot Bay* 10½ x 16. "by F.
H. Lane." August 1851. (58)
203. *Camden Mts. from the South Entrance to Harbor* 10½ x
26. "F. H. Lane del." September 1855. (39)
204. *Camden Mountains from the South West* 10¾ x 25. "F.
H. Lane del." September 1855. (30)

205. *Camden Mountains from the Waves* $8\frac{3}{4} \times 21\frac{1}{2}$. "F. H. Lane del." September 1855. (37)
206. *Castine* "Original of my lithograph." 1855. (9) See no. 176.
207. *Castine from Fort George* $9 \times 31\frac{1}{4}$. August 1850. (24)
208. *Castine from Fort Preble* $10\frac{1}{4} \times 27\frac{3}{4}$. "F. H. Lane del." August 1851. (26)
209. *Castine from Heights East of Negro Island* $6\frac{3}{4} \times 19\frac{3}{4}$. "F. H. Lane del." September 1855. (10)
210. *Castine from Wasson's Hill, Brooksville, Maine* $9\frac{1}{2} \times 27\frac{3}{4}$. "F. H. Lane del." August 1850. (17)
211. *Chebacco River etc. from West Parish of Gloucester* $10\frac{1}{2} \times 24\frac{1}{2}$. "Sketched by F. H. Lane." (65)
212. *Coffin's Beach from the Loaf* $7\frac{1}{4} \times 17\frac{1}{4}$. "F. H. Lane del." 1862. (6) See no. 100.
213. *Dolliver's Neck and Fresh Water Cove, Sawyer Inf. inc.* (74)
214. *Duck Harbor, Isle Au Haut, Penobscot Bay, Me.* $10\frac{1}{4} \times 31$. "F. H. Lane." August 1852. (28)
215. *Eagle Cliff at Old Neck Beach, Manchester* $10\frac{1}{2} \times 18\frac{1}{2}$. "F. H. Lane del." 1864. (3)
216. *Entrance of Somes Sound, from back of the Island House* $16\frac{3}{4} \times 16\frac{1}{4}$. "F. H. Lane del." September 1855. (101) Fig. 13.
217. *Father's Old Boat* $10\frac{1}{4} \times 15\frac{3}{4}$. "Sketched for me by F. H. Lane" (Stevens' notation). August 1851. (14)
218. *Fence with landscape* $4\frac{1}{4} \times 6\frac{1}{2}$. "Lane del." (95)
219. *Field Beach and Fresh Water Cove* $9\frac{3}{4} \times 23\frac{3}{4}$. "F. H. Lane del." 1857. (40)
220. *Fremont's Encampment at the Loaf, West Gloucester* $8\frac{1}{2} \times 20$. "Sketched by F. H. Lane." Ca. 1862. (64)
221. *Fresh Water Cove, Gloucester* $10\frac{1}{2} \times 31\frac{3}{4}$. (93)
222. *From West Manchester Shore* $9\frac{1}{2} \times 14$. "by F. H. Lane." (88)

223. *"General Gates" at anchor off our encampment, at Bar Island in Somes Sound, Mount Desert, Maine* $9\frac{1}{2} \times 11$. "by F. H. Lane." August 1850. (15)
224. *Gloucester Beach from the Cut* Inf. inc. (89)
225. *Gloucester from Fresh Water Cove* $7 \times 28\frac{3}{4}$. "F. H. Lane del." (71)
226. *Gloucester from the Outer Harbor* $9\frac{1}{2} \times 31\frac{1}{2}$. "F. H. Lane del." (84)
227. *Gloucester from Steepbank* $10\frac{1}{4} \times 16$. "F. H. Lane del." (75)
228. *Gloucester Outer Harbor, from the Cut* $10\frac{1}{2} \times 29$. "F. H. Lane del."
229. *Gloucester Outer Harbor from Eastern Point, and Three Men, one in a wherry* (on reverse) $8\frac{1}{2} \times 11$. "F. H. Lane del." (105)
230. *Gooloo Pirate's prow* $9\frac{1}{2} \times 14\frac{1}{4}$. "Among Lane's papers" (Stevens' notation). (52)
231. *Holly Cove, Lanesville, Gloucester* $9\frac{1}{4} \times 28\frac{1}{4}$. "F. H. Lane del." July 1864. (102)
232. *Landscape, and Three Cows* Pencil and pen sketches. $10\frac{1}{4} \times 11\frac{3}{4}$. "F. H. Lane." (91)
233. *Linwood Cottage, Rockport, Maine* $9\frac{3}{4} \times 11\frac{1}{2}$. Photograph. "Res. of L. Emery. Presented by him to F. H. Lane." Writing in Lane's hand? (35)
234. *Little Good Harbor Beach, from the Western Upland* $10\frac{1}{4} \times 31\frac{1}{2}$. "F. H. Lane del." Wednesday afternoon, 28 August 1861. (42)
235. *Looking Outward from Head of Harbor* $8\frac{3}{4} \times 12\frac{1}{4}$. "F. H. Lane del." (54)
236. *Looking up Portland Harbor* $9\frac{1}{2} \times 29\frac{1}{2}$. "F. H. Lane del." August 1863. (44)
237. *Looking Westerly from Eastern side of Somes Sound* $8\frac{3}{4} \times 26\frac{1}{4}$. "by F. H. Lane." September 1855. (32)
238. *Majebigweduer Narrows from North Castine* $9\frac{1}{2} \times 18$. "F. H. Lane del." August 1850. (20)

239. *Manchester, Baker's Island* "Made in W. Y. Balch's store."
(1)
240. *Manchester Beach, and Tree* (on reverse) $9\frac{1}{4} \times 11\frac{1}{4}$.
"F. H. Lane del." (90)
241. *Mount Desert Mountains, from Bar Island, Somes Sound*
 $8 \times 21\frac{1}{2}$. "F. H. Lane del." (18)
242. *Mount Desert Sketch* Inf. inc. (73)
243. *Near West Beach, Beverly* $10\frac{1}{2} \times 29$. "F. H. Lane del."
(66)
244. *Norman's Woe* $8\frac{1}{2} \times 25\frac{1}{2}$. "F. H. Lane del." 1861. (41)
245. *North East Harbor, Mount Desert* $9\frac{1}{2} \times 20\frac{3}{4}$. "by F. H.
Lane." August 1850. (21)
246. *North East View of Owl's Head* $10\frac{1}{2} \times 16$. "by F. H.
Lane." August 1851. (25)
247. *North View of Owl's Head* $10\frac{1}{4} \times 16$. "F. H. Lane del."
September 1855. (11)
248. *North Westerly View of Mount Desert Rock* $10\frac{1}{4} \times 16$.
"F. H. Lane del." August 1852. (13)
249. *Old Neck Beach at Manchester* $10\frac{1}{2} \times 25\frac{1}{4}$. "F. H.
Lane del." 1864. (45)
250. *Owl's Head from the South* $10\frac{1}{4} \times 15\frac{3}{4}$. "by F. H. Lane."
August 1851. (99)
251. *Pavilion* $10\frac{1}{2} \times 16\frac{1}{4}$. "F. H. Lane del." (100)
252. *Penobscot Bay from Buck's Harbor Hill* $9\frac{1}{2} \times 31$. "F. H.
Lane del." August 1850. (23)
253. *Rocks* $7\frac{1}{4} \times 9\frac{1}{2}$. "Lane del." (97)
254. *Rock Study* $5\frac{1}{4} \times 8\frac{1}{2}$. "Lane del." (50)
255. *Ships in a Harbor* $4\frac{1}{4} \times 5\frac{1}{2}$. "Lane del." Given to J. L.
Stevens.
256. *Ships in a harbor with wharf* $5\frac{1}{2} \times 6$. "Lane del." Given
to J. L. Stevens.
257. *Shoreline with Sloop and Wharf in foreground* $10\frac{1}{2} \times$
 $28\frac{3}{4}$. "F. H. Lane del." (70)
258. *Sketch from Gloucester Outer Harbor* $10\frac{1}{2} \times 43\frac{1}{2}$. "by
F. H. Lane." 1863. (43)
259. *Sloop* $9\frac{1}{2} \times 11\frac{3}{4}$. "Lane del." (53)

260. *Sloop with study of Masthead Rigging* $10\frac{3}{4} \times 14\frac{1}{4}$. "Lane del." (46)
261. *Sloop "Superior"* $13\frac{3}{4} \times 10\frac{1}{4}$. Attribution questioned.
262. *South East View of Owl's Head, from the island* $10\frac{3}{4} \times 25\frac{1}{2}$. "F. H. Lane del." September 1855. (31)
263. *South East View of Owl's Head, from the point of the island* $10\frac{1}{2} \times 30\frac{1}{2}$. "by F. H. Lane." September 1855. (87)
264. *Somes Sound, Looking Southerly* $9\frac{1}{2} \times 19\frac{3}{4}$. "F. H. Lane." August 1850. (19)
265. *South View of Owl's Head, from the S. end of the island* $8\frac{1}{4} \times 28$. "by F. H. Lane." September 1855. (34)
266. *Southwest Harbor, Mount Desert* $10\frac{1}{2} \times 31\frac{3}{4}$. "by F. H. Lane." August 1852. (29)
267. *Square-rigged Topsail* $7\frac{3}{4} \times 11\frac{1}{4}$. "Lane del." (51)
268. *Stage Rocks and Western Shore of Gloucester Outer Harbor* $10\frac{1}{2} \times 32\frac{1}{4}$. "by F. H. Lane." (60)
269. *Steamer "Harvest Moon," lying at Wharf in Portland* $9\frac{3}{4} \times 10\frac{1}{2}$. Photograph ruled off in pencil by Lane. 1863. (33)
270. *Study of Ships* $6\frac{1}{2} \times 9$. Signed lower right: "Fitz H. Lane, 1851." Mrs. Alice Stevens, Gloucester.
271. *Supposed "Oldest house in town," and Parson White House Town Parish* $11\frac{1}{4} \times 16\frac{1}{4}$. "Sketch by Lane" (Stevens' notation). Ca. 1860. (92)
272. *Ten Pound Island in Gloucester Harbor* $9\frac{1}{2} \times 11\frac{1}{4}$. "F. H. Lane del." (49)
273. *Ten Pound Island in Gloucester Harbor* $10\frac{1}{2} \times 15$. "F. H. Lane del." 1864. (2)
274. *Three Master, study* 6×13 . "Among Lane's papers" (Stevens' notation). (96)
275. *Three Master at Sea* $6 \times 8\frac{3}{4}$.
276. *Tow Boat* $8\frac{1}{4} \times 11$. "F. H. Lane del." (48)
277. *Town Parish* $10\frac{1}{2} \times 16$. "F. H. Lane del." (57)
278. *Two Men, and Plant* Pencil, pen, and oil sketches on canvas. $6\frac{1}{2} \times 9\frac{3}{4}$. "Lane del." (104)

279. *Two Oxen* 8 x 9¼. "Lane del." (56)
280. *Two Ships* 7¾ x 11. "Lane del." (55)
281. *View across Gloucester inner Cove, from road near Beach Wharf* 9¼ x 22. "F. H. Lane del." (68)
282. *View across the Marsh and millpond in Town Parish* 10 x 26. "F. H. Lane del." Ca. 1863. Sketch for oil painting *View of Riverdale*. (86) See no. 118.
283. *View of Bar Harbor and Mount Desert Mountains, from the bay in front of Somes Settlement*. "Lane del." August 1850. (16)
284. *View at Bass Rocks looking Eastward* 10¼ x 43½. "F. H. Lane del." (78)
285. *View of Gloucester from Brookbank* 9½ x 28¼. "F. H. Lane del." (69) See no. 126.
286. *View in Gloucester Harbor* 9¼ x 32¾. "F. H. Lane del." (67)
287. *View from Newport Beach near Manchester Inf. inc.* (82)
288. *View from Rocky Neck, Gloucester* 9 x 34. "F. H. Lane del." (62)
289. *View from Rocky Neck in Gloucester Harbor* 9¼ x 31¾. "F. H. Lane del." (81)
290. *View from Stage Rocks, Gloucester* 10 x 36. (77)
291. *View in Town Parish* 9¾ x 29. "F. H. Lane del." (76)
292. *View at West Beach, Beverly* 10½ x 34. "F. H. Lane del." (63)
293. *View in West Parish on lower road* 9¼ x 27¼. "F. H. Lane del." (80)
294. *West Harbor and Entrance to Somes Sound* 10½ x 16. "F. H. Lane del." August 1852. (12)
295. *Western Shore of Gloucester Outer Harbor* 9 x 28. "F. H. Lane del." (85)
296. *Western View from High Head Neck* 9½ x 23¾. "F. H. Lane del." August 1850. (22)
297. *Westward view from near East end of Rail Road Bridge* 10 x 16. "F. H. Lane del." (61)
298. *Westward View from house near "Done Fudging"* 6¾ x 15. "F. H. Lane del." Thursday, 29 August 1861. (7)

B. LANE WORKS, Information Incomplete

OIL PAINTINGS (85)

299. *American Privateer* Oil on canvas. Signed: "Fitz Hugh Lane." Loc. unkn. Inf. sup. by PM. Probably no. 119.
300. *Arrival of the Cunard Steamship "Unicorn" in Boston Harbor, being greeted by the Revenue Cutter "Hamilton"* Oil on canvas. 16 x 22. 1840's. Unsigned. Attribution questioned. Probably by Salmon. Identical to no. 1. PM.
301. *Arrival of the Cunard Steamship "Unicorn" in Boston Harbor, being greeted by the Revenue Cutter "Hamilton"* Oil on canvas. 16 x 22. 1840's. Unsigned. Attribution questioned. Possibly by Salmon. Identical to nos. 1 and 300. Sold by Vose Galleries, Boston to private col., Philadelphia.
302. *Baker's Island* Loaned by William Gardner to 250th Gloucester Anniv. Art Exhibit, 1892. Loc. unkn.
303. *Bark "Eastern Star" of Boston* Oil on canvas. Ca. 1853. Signed: "F. H. Lane." Reproduced in Robinson and Dow, *Sailing Ships of New England*, Salem, 1924, series two, #370. Loc. unkn. Inf. sup. by PM.
304. *Bark "Princeton" of New Haven, Conn.* Oil on canvas. 1852. Unsigned. Reproduced in Robinson and Dow, *Sailing Ships of New England*, Salem, 1924, series two, #480. Loc. unkn.
305. *Bark "Smyrniote" of Boston* Oil on canvas. 1859. Unsigned. Reproduced in Robinson and Dow, *Sailing Ships of New England*, Salem, 1924, series two, #508. Loc. unkn.
306. *Blue Hill, Maine* After August 1851. Painted from a pencil sketch. Sold to Peters of Boston. Loc. unkn.
307. *Bouquet of Flowers* Oil on canvas. Mrs. Lewis, Gloucester (1938). Loc. unkn. See also no. 408.

308. *Brace's Cove, Eastern Point* 22 x 36. August 1863. Unfinished painting from a pencil sketch. Notation by Stevens: "Shortly before his death Lane prepared a canvas for it and that was all!" Mrs. Charles Pearce, Gloucester (1938). Loc. unkn. Inf. sup. by CASLHA. See also nos. 113, 198, and 199.
309. *Brig "Antelope" and Ship "Cherokee"* Oil on canvas. Signed: "Fitz Hugh Lane." Loc. unkn. Inf. sup. by PM.
310. *The "California"* Oil sketch. Loc. unkn. Inf. sup. by A. M. Brooks.
311. *Camden Mountains and Harbor, from the North Point of Negro Island* After September 1855. Painted from a pencil sketch. Sold by W. Y. Balch "to a gentleman of Maine." Loc. unkn. Possibly no. 22, 23, or 24?
312. *Camden Mountains from Penobscot Bay* After August 1851. Painted from a pencil sketch. Given to Stevens. Sold later by W. Y. Balch. Loc. unkn. Possibly no. 22, 23, or 24?
313. *Camden Mountains from the Waves* 1862. Painted from a pencil sketch of 1855. Given to Stevens. Loc. unkn. Possibly no. 22, 23, or 24?
314. *Castine from Fort George* After August 1850. Painted from a pencil sketch. Given to Jonathan Lane. Loc. unkn. Possibly no. 42, 187, or 188?
315. *Christmas Cove, Booth Bay Harbor, Maine* Oil on canvas. Sold by The Old Print Shop, N. Y. Loc. unkn.
316. *Clipper Ships "John Land" and "Radiant"* Oil on canvas. Signed: "F. H. Lane." Loc. unkn. Inf. sup. by PM and C. D. Childs.
317. *"Dream Painting"* Oil on canvas. 1862. Given to Mrs. Davidson. Loc. unkn.
318. *Egg Rock, Nahant* Oil on canvas. Exhibited in BA, 1865. Loc. unkn.
319. *Figure and Overturned Dory on a Beach* Oil on wood. 11 $\frac{3}{4}$ x 18. Signed lower right: "F. H. Lane." Attribution questioned. Louis Polack, Rockport, Mass.

320. *Fitz Hugh Lane, age 28* Loaned by Mrs. Asa G. Andrews to 250th Gloucester Anniv. Art Exhibit, 1892. Artist unnamed; perhaps a self-portrait. Loc. unkn. See also no. 348.
321. *Gloucester Oil* on canvas. 24 x 39. 1852. Sold by The Old Print Shop, N. Y. (1944). Loc. unkn.
322. *The Gloucester Fleet Returns by Moonlight* Oil on canvas. 25½ x 30. Signed and dated lower left. On reverse in chalk: "A. S. Sanford, Oct. 1855." Label on stretcher: "Camden, Maine by Lane of Gloucester, bought Nov. 10, 1855." Formerly owned by Oliver Shepherd Sanford, thence by Sanford family. Attribution questioned. Hirschl & Adler Galleries, N. Y. (1960).
323. *Gloucester Harbor* Inf. inc. Judge Lawrence Brooks, Medford, Mass. Inf. sup. by CASLHA.
324. *Gloucester Outer Harbor from the Cut* Painted from a pencil sketch. Given to Mrs. Davidson. Loc. unkn.
325. *Half Way Rock* Inf. inc. Mrs. Lewis, Swampscott, Mass. (1938). Inf. sup. by CASLHA.
326. *Harbor View* Loaned by Mrs. J. J. Babson to 250th Gloucester Anniv. Art Exhibit, 1892. Loc. unkn.
327. *Holly Cove, Gloucester* After 1864. Painted from a pencil sketch on Lane's last trip in this vicinity. Loc. unkn.
328. *Indian Bar, Castine, Maine* Inf. inc. Mrs. J. F. Locke (deceased), Dorchester, Mass. (1938). Loc. unkn. Inf. sup. by CASLHA.
329. *Last of the Surinam Fleet* Loaned by Mrs. M. M. Todd to 250th Gloucester Anniv. Art Exhibit, 1892. Loc. unkn. Possibly no. 185?
330. *Little Good Harbor Beach from the Western Upland* Painted from a pencil sketch made "Wednesday afternoon, August 28, 1861." Loc. unkn. Possibly no. 12? See also no. 375.
331. *Looking up Portland Harbor* After August 1863. Painted from a pencil sketch. Given to J. W. B. Lang. Loc. unkn.

332. *Lower Part of Squam River* Inf. inc. Mrs. Lewis, Gloucester, (1938). Inf. sup. by CASLHA.
333. *A Maine Inlet* Oil on canvas. 16½ x 25. 1830's? Attribution questioned. Karolik Col., BMFA.
334. *Maine Landscape* (Eggemoggin Reach?) Oil on canvas. 14 x 22. Signed on reverse: "F. H. L." Attribution questioned. Parke-Bernet Galleries, N. Y.
335. *Marine* Loaned by Allan Rogers to 250th Gloucester Anniv. Art Exhibit, 1892. Loc. unkn.
336. *Marine* Loaned by C. W. Trask to 250th Gloucester Anniv. Art Exhibit, 1892. Loc. unkn.
337. *Mount Desert* Loaned by Mrs. David Plumer to 250th Gloucester Anniv. Art Exhibit, 1892. Loc. unkn.
338. *Mount Desert Mountains from Bar Island, Somes Sound* After 1850. Painted from a pencil sketch. Given to Stevens. Sold later by W. Y. Balch. Loc. unkn.
339. *New York from Jersey City, New Jersey* Oil on canvas. 16 x 25. Sold to F. Faulkland, N. Y., 1849. Mentioned in Cowdrey, Academy of Fine Arts Record, N. Y., 1953, p. 221. Loc. unkn.
340. *New York Harbor* Oil on canvas. 28 x 42. Ca. 1850. Sold to Joseph Johnson, N. Y. Mentioned in Cowdrey, Academy of Fine Arts Record, N. Y., 1953, p. 221. Loc. unkn. Possibly no. 48 or 63?
341. *Norman's Woe* After 1861. Painted from a pencil sketch. Given to Florence Foster. Loc. unkn. Possibly no. 104?
342. *Norman's Woe* After 1861. A second painting from same pencil sketch. Given to Benjamin H. Smith. Loc. unkn. Possibly no. 104?
343. *Norman's Woe* Inf. inc. Mr. William Gardner (1938). Inf. sup. by CASLHA. Possibly no. 104?
344. *Owl's Head* Inf. inc. Mrs. Lewis, Gloucester (1938). Inf. sup. by CASLHA. Possibly no. 64, 74, 110, or 111?
345. *Painting, name unknown* Inf. inc. Judge S. D. York (deceased), Rockport, Mass. (1938). Inf. sup. by CASLHA.

346. *Portrait* Loaned by Fred L. Stacey to 250th Gloucester Anniv. Art Exhibit, 1892. Perhaps a self-portrait. Loc. unkn. See also nos. 56 and 320.
347. *Portrait* Loaned by Mrs. J. J. Babson to 250th Gloucester Anniv. Art Exhibit, 1892. Perhaps a self-portrait. Loc. unkn. See also nos. 56 and 320.
348. *Portrait of Himself* Sawyer Free Library, 1938. Loc. unkn. See also no. 320.
349. *Rockport Beach* Exhibited at the American Art Union, N. Y., 1849. Loc. unkn.
350. *Rough Sea* Inf. inc. Mrs. Lewis, Gloucester. Inf. sup. by CASLHA. Possibly no. 41, 84, 85, or 91?
351. *Salt Island* Inf. inc. Mrs. Lewis, Gloucester. Inf. sup. by CASLHA. Probably no. 2.
352. *Scene in Maine* Loaned by Charles P. Thompson to 250th Gloucester Anniv. Art Exhibit, 1892. Loc. unkn.
353. *Schooner* Loaned by John Lloyd to 250th Gloucester Anniv. Art Exhibit, 1892. Loc. unkn.
354. *Ship "Starlight"* Oil on canvas. Signed: "F. H. Lane." Loc. unkn. Inf. sup. by PM.
355. *Ships "Esther May" and "Southern Cross"* Oil on canvas. Signed: "Lane." Loc. unkn. Inf. sup. by PM.
356. *Ships in a Storm* Inf. inc. Mrs. James Mansfield (1938). Inf. sup. by CASLHA. Probably in CASLHA col. Possibly no. 84?
357. *The Sidewheeler Steamboat "Harvest Moon" lying at India Wharf in Boston* After 1863. Painted from a photograph in CASLHA ruled off into $\frac{3}{8}$ inch squares. Loc. unkn.
358. *Sketch* Loaned by Mrs. Edward Dolliver to 250th Gloucester Anniv. Art Exhibit, 1892. Loc. unkn. Probably in CASLHA col.
359. *Sketch* Loaned by George J. Marsh to 250th Gloucester Anniv. Art Exhibit, 1892. Loc. unkn. Probably in CASLHA col.

360. *Somes Sound, Looking Southerly After August 1850.* Painted from a pencil sketch. Sold by W. Y. Balch to Mrs. Josiah Quincy, Boston. Loc. unkn. Possibly no. 37?
361. *Stage Rocks and Western Shore of Gloucester Outer Harbor* Painted from a pencil sketch. Given to John J. Piper. Loc. unkn. Possibly no. 13?
362. *Stage Rocks and Western Shore of Gloucester Outer Harbor* Painted from same pencil sketch. Given to Capt. and Mrs. Dale. Loc. unkn. Possibly no. 13?
363. *Sunset in Camden Hills* Inf. inc. Mrs. John Whitsler, Santa Rosa, Cal. (1938). Inf. sup. by CASLHA. Possibly no. 22, 23, or 24?
364. *Sunset in Gloucester Harbor* Inf. inc. Mrs. J. F. Locke (deceased), Dorchester, Mass. (1938). Inf. sup. by CASLHA.
365. *Ten Pound Island in Gloucester Harbor After 1864.* Painted from a pencil sketch. Given to Rev. W. P. Tilden, Boston. Loc. unkn.
366. *Ten Pound Island in Gloucester Harbor After 1864.* Painted from same pencil sketch. Given to James Haughton, Boston. Loc. unkn.
367. *Ten Pound Island in Gloucester Harbor After 1864.* Painted from same pencil sketch. Given to Mrs. S. G. Rogers, Roxbury, Mass. Standing unfinished on Lane's easel when he died. Loc. unkn.
368. *Fremont's Encampment at the Loaf, West Gloucester After 1862.* Painted from a pencil sketch. Given to Mrs. Fremont. Loc. unkn.
369. *Vessel returning from Surinam* Inf. inc. Mrs. Harriet G. Whitman, Augusta, Me. Inf. sup. by CASLHA. Possibly no. 185?
370. *Vessel sailing for Surinam* Inf. inc. Mrs. Harriet G. Whitman, Augusta, Me. Inf. sup. by CASLHA. Possibly no. 185?

371. *View of Gloucester* Loaned by F. W. Tibbets to 250th Gloucester Anniv. Art Exhibit, 1892. Loc. unkn. See also Tibbets, F. W. *The Story of Gloucester*, Gloucester, 1917, pp. 8, 11.
372. *View of Gloucester* Loaned by Dr. Conant to 250th Gloucester Anniv. Art Exhibit, 1892. Loc. unkn.
373. *View of Half Moon Beach and Stage Fort* Inf. inc. Mrs. Helen Kimball, Concord, N.H. (1938). Inf. sup. by CASLHA.
374. *View of the Inner Harbor, Gloucester* Inf. inc. Mrs. Helen Kimball, Concord, N. H. (1938). Inf. sup. by CASLHA.
375. *View of Little Good Harbor Beach* Oil on canvas. Exhibited at BA, 1848. Loc. unkn. Possibly no. 12? See also no. 330.
376. *View of the Navy Yard in Charlestown* Oil on canvas. Exhibited at BA, 1846. Loc. unkn.
377. *View of Newport Beach near Manchester* Painted from a pencil sketch. Loc. unkn.
378. *View of Rocky Neck, Gloucester* Painted from a pencil sketch. Given to H. G. Stanford. Loc. unkn.
379. *View of a Steam Vessel (The Cutter "McLane")* Commissioned by the captain. Exhibited in BA, 1846. Mentioned in *EI Historical Collections*, XCVI (January 1960), 77. Loc. unkn.
380. *Western Shore of Gloucester Outer Harbor* Painted from a pencil sketch. Given to Mrs. William H. Davis. Loc. unkn.
381. *Westward View from Near East End of Railroad Bridge* Painted from a pencil sketch. Given to John W. Stacy. Loc. unkn.
382. *Westward View from Near East End of Railroad Bridge* Painted from same pencil sketch. Given to Eben Page. Loc. unkn.

383. *Yacht Race* Oil on canvas. 28 x 48. Ca. 1849. On reverse: "Painted by F. H. Lane for Sidney Mason of Gloucester, Mass. and New York. Presented in memory of his son-in-law Theodorus Bailey Myers, his son Theodorus Bailey Myers Mason, Lieut. C'dr. U.S.N., and Julian James. All members of the New York Yacht Club." Sold by The Old Print Shop, N. Y. Loc. unkn. Possibly no. 62 or 80?

MISCELLANEOUS (4)

384. *Castine Harbor* Pencil sketch. Inf. inc. Mrs. J. F. Locke (deceased), Dorchester, Mass. (1938). Loc. unkn. Inf. sup. by CASLHA. Probably no. 187.
385. *Early Cunard Packet Ship* Small watercolor. Lane's signature on reverse, but attribution questioned. Herman Williams, Washington, D. C.
386. U. S. S. "*Jamestown*" Lithograph. "On stone by F. H. Lane." Loc. unkn. Inf. sup. by PM.
387. *View of Baltimore* Lithograph. Ca. 10 x 13. Ca. 1850. Loc. unkn. Inf. sup. by The Old Print Shop, N. Y. See also no. 174.

C. COPIES AFTER LANE (21)

388. *Beached Hull* Watercolor. Ca. 14 x 18. By Kilby Elwell, in the manner of Lane. CASLHA.
389. *Copy from Lane* Loaned by C. E. Grover to 250th Gloucester Anniv. Art Exhibit, 1892. By English artist Tuckerman. Loc. unkn.
390. *Fishermen off Gloucester Harbor* Oil on canvas. 22 x 36. Signed lower right: "F. H. Lane," but attributed to James Hamilton (1819-78). SM.
391. *The Fort and Ten Pound Island* Oil on canvas. 20 x 34. July, 1892. Copy by D. Jerome Elwell, after Lane original of 1847. Signed. W. W. Babson, Gloucester. See also nos. 123 and 124.
392. *Half Moon Beach* Oil on canvas. 8 x 12. In Lane's style, probably by D. J. Elwell. William Webber, Jr., Gloucester.
393. *Lee Shore, Gloucester* Oil on canvas. Ca. 25 x 45. 1870. On reverse: "Painted by M. B. Mellen after F. H. Lane, 1870." William H. Robinson, Jr., Gloucester.
394. *Marblehead* Signed: "Elwell." Inf. inc. Carlton Parsons, Gloucester (1938). Inf. sup. by CASLHA.
395. *Moonlight Scene, Pavilion Beach* Oil on canvas. 8 x 12. Copy after no. 31. Probably by D. J. Elwell. William Webber, Jr., Gloucester.
396. *Off-Shore Ledge* Oil on canvas. 10 x 15¼. Unsigned and undated. Artist unknown. Possibly by Mellen or Elwell. Sold by Vose Galleries (1963). Private col., Boston.
397. *A Smart Blow* Oil on canvas pasted to masonite. 14½ x 19. 1856? Signed lower left: "F. H. Lane." A copy, possibly by one of the Elwells, after no. 91 in CASLHA. Robert Brown, Gloucester.
398. *Spindle off Rocky Neck* Oil on canvas. 8 x 12. In Lane's style, probably by D. J. Elwell. William Webber, Jr., Gloucester.

399. *Stage Fort Park, looking towards Magnolia* Oil on canvas. 8 x 12. In Lane's style, probably by D. J. Elwell, William Webber, Jr., Gloucester.
400. *Three Master at Sea in Sunset* Oil on canvas. $15\frac{3}{4}$ x $23\frac{1}{2}$. Undated and unsigned. Probably a copy by M. B. Mellen. CASLHA.
401. *View of Gloucester* Oil on canvas. $37\frac{3}{4}$ x 65. By Kilby Elwell, after the Lane original which hung in the City Hall and burned in 1870. Sawyer Free Library, Gloucester.
402. *View of Gloucester* Colored lithograph. 1875. Copy by unnamed artist. Lith. by Douglas, Boston. Pub. by F. K. Rogers. BA.
403. *View of Gloucester from Dolliver's Neck* Oil on canvas. 16 x 30. 1880? Signed and dated lower right: "K. W. Elwell, 1880"? Gordon Abbott, Manchester, Mass.
404. *View of Gloucester Harbor and Dolliver's Neck* Oil on canvas. $22\frac{3}{4}$ x 38. 1870. On reverse: "Painted by M. B. Mellen after F. H. Lane, 1870." Philip Weld, Gloucester.
405. *View of Gloucester, Mass.* Lithograph. Copy by unnamed artist. Lith. by L. H. Bradford, Boston. EI.
406. *View of Norman's Woe and Ten Pound Island from Rocky Neck* Oil on canvas. $23\frac{1}{2}$ x $35\frac{1}{2}$. Signed lower right: "Elwell." CASLHA.
407. *Western Shore, Gloucester* Oil on canvas. Ca. 18 x 26. Signed lower right: "D. Jerome Elwell," in the manner of Lane. CASLHA.
408. *Wreath of Wax Flowers* "Wrought by M. B. Mellen." Bequest in Lane's will to Mrs. Caroline Stevens. Since this is listed in the will along with several paintings, it too is probably a painting Mrs. Mellen made after one of Lane's own oil studies of flowers. Loc. unkn. See also no. 307.

APPENDIX:

EXCERPTS FROM FITZ HUGH LANE'S WILL

[At present in the Essex Probate Court, Salem, Massachusetts,
#Essex 44900.]

Fourth: I give to the inhabitants of the town of Gloucester the picture of the old fort, to be kept as a memento of one of the localities of olden time. The said picture now hanging in the reading room under the Gloucester bank, and to be there kept untill the town of Gloucester shall furnish a suitable and safe place to hang it.

Fifth: I give the beautiful wreath of wax flowers (wrought by Mrs. Mary B. Mellen) to Mrs. Caroline Stevens, wife of Joseph L. Stevens, Jr. of said Gloucester.

Sixth: The picture of my mother, I give to my Brother.

Seventh: My own portrait, I give to Mrs. Mary B. Mellen of Taunton, state of Massachusetts.

Eighth: I give the sum of five hundred dollars to be equally divided between the herein named persons, each person so to dispose of his or her part as will give them some token of my remembrance and friendship: Dr. Herman E. Davidson, Mrs. Dr. Sarah C. Davidson, Mr. Joseph L. Stevens, Jr., Mrs. Caroline Stevens of Gloucester, Rev. Charles W. Mellen, Mrs. Mary B. Mellen, Mrs. Sarah Kendall, all of Taunton, Mass., Mr. Horace B. Wilbur, of Boston, T. Sewall Lancaster and Mr. Eben Page of Gloucester.

Ninth: All the rest and residue of my property, Real, Personal and mixed, I give, devise, and bequeath to said Joseph L. Stevens, Jr. and Mrs. Elizabeth A. Galacer, to be divided, Two thirds to said Joseph L. Stevens Jr. and the other third to said Mrs. Elizabeth A. Galacer.

Tenth: I hereby constitute and appoint said Joseph L. Stevens,

Jr. and T. Sewall Lancaster of said Gloucester, to be the executors of this my last will and testament.

(signed) Fitz H. Lane.

Dated, 17 March 1865.

Died, 14 August 1865.

Leaving Edward Lane, Gloucester, a brother,
and Mrs. Ignatius Winter, Boston, a sister.

Will proved, 1 October 1865,

Record Book #124, pg. 34,

Essex, SS. Probate Office.

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- 163A. *George W. Simmons' Popular Tailoring Establishment, "Oakhall," Boston* Lith. frontispiece to *Oak Hall; or The Glory of Boston* ("a poem in four parts; with a prologue and epilogue, by "a Young Gentleman of Boston"). 20 $\frac{1}{4}$ x 13 $\frac{3}{4}$. "F. H. Lane del." Lith. by Lane and Scott, Boston. Pub. by Mead and Beal, Boston, 1844. Private col., Boston.

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